



**SANSKRIT POETESSES**  
**PART B.**



THE CONTRIBUTION OF WOMEN TO SANSKRIT LITERATURE

VOL VI

# SANSKRIT POETESSES

PART B.

VAIDYANĀTHA-PRĀSĀDA-PRASĀSTI,

ATTRIBUTED TO DEVAKUMĀRIKĀ AND

SANTĀNA-GOPĀLA-KĀVYA

BY LAKSMĪ RĀJÑĪ

*Edited with English Introduction, notes, etc.*

BY

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To

The revered memory of the late  
Rev. W. Sutton Page, B.A., DD., O.B.E.  
*formerly Reader in Bengali at the School of  
Oriental Studies, London University.*



## PREFACE

This is the sixth volume of the Series The Contribution of Women to Sanskrit Literature, viz., the Vaidyanātha-prāsāda-prāsasti, attributed to Devakumārikā and the Santānagopāla-kāvya of Lakṣmī Rājñī both critically edited for the first time. The Introduction contains accounts of the lives and works of Devakumārikā and Lakṣmī. In addition, there are brief accounts of the complete works of five other poetesses, three published and the rest unpublished.

These editions of the Vaidyanātha-prāsāda-prāsasti and the Santānagopāla-kāvya have been prepared from a single manuscript each belonging respectively to the Royal Asiatic Society of Bengal and the India Office Library, London. As the Santānagopāla-kāvya is of recent origin, probably very few MSS. of the same exist. The work is reported to have been published once in the South but no confirmation as to this was possible as none of the Libraries applied to could supply me a copy or give me definite informations about the publishers, editor, etc.

An attempt has been made to identify the persons and places mentioned in these works, and also to verify historically the informations given in the Vaidyanātha-prāsāda-prāsasti and trace to their sources the traditions mentioned in the Santānagopāla-kāvya. Wherever necessary, additional informations about the incidents referred to in these works have been given in foot-notes.



The different parts of a compound have been hyphenated and proper names printed in bold types for the convenience of readers.

Thanks are due to Dr. H. N. Randle, M.A., D. Phil., Librarian, India Office Library, London and the authorities of the Royal Asiatic Society of Bengal for permitting me to edit their manuscripts.

University of Calcutta }  
1940.

J. B. C.

## CONTENTS

*Preface*

*Introduction*

*Text*

Page

Vaidyanūtha-prāsūda-prāśasti attributed to  
Devakumūrikā

Prakaraṇa	I	...	...	1
"	II	...	...	17
"	III	...	...	24
"	IV	...	...	31
"	V	...	...	40

Santānagopāla-kāvya by Queen Lakṣmi

Canto	I	...	...	49
"	II	...	...	60
"	III	...	...	69

*Appendix*

I. The Rājās of Mewar

II. List of the Metres of the Raghunāthābhyudaya

*Indices*

I. Alphabetical Index of the verses of the  
Vaidyanūtha-prāsūda-prāśasti

II. Alphabetical Index of the verses of the  
Santānagopāla-kāvya

*Abbreviations*

*Bibliography*

*General Index*



## INTRODUCTION

### *Description of the MS. of the*

### *Vaidyanātha-prāsāda-praśasti*

The MS. of the Vaidyanātha-prāsāda-praśasti consists of ten sheets of foolscap paper written in Devanāgarī on one side only. 26 lines in a page. It was copied by Rūpabhadra, son of Govindhanna, in Śaṃvnt 1775 i.e. 1719-20 A.D. It is complete but much discoloured. The MS. is so defective that even many metrical feet have been altogether omitted, not to speak of many words that have been omitted by the scribe throughout. The emendations have been numerous ; as a result, no attempt is made here to show them in foot-notes or an Appendix.

The post-colophon records the date of the MS. as Śaṃvnt 1775 i.e. 1719-20 A.D. :—

पञ्च-द्वीप-भुगोन्दु-सम्मित—शरच्छुक्तासिताद्रीन्द्वजा ?  
वसो सूर्य-सुतान्वितं द्विजवरो गोवर्धनस्यालजः ।  
प्रत्यर्धि-क्षितिभृत्-पराजय-कर-श्रीमण्डित...  
...पामतरेश्चरस्य यचनाच्छ्रीरूपमद्रोऽलिखत् ॥

### *Authorship of the Vaidyanātha-prāsāda-praśasti.*

The verses entitled Vaidyanātha-prāsāda-praśasti, found inscribed on the temple consecrated to Vaidyanātha, are attributed to Devakumārikū by Mahāmahopādhyāya Haraprasāda Śāstrin in his Catalogue of Sanskrit manuscripts at the Royal Asiatic Society of

Bengal, Vol. IV, History and Geography, p. 13, MS. No. 3086. Although the MS. is very corrupt, still all the five colophons are legible and clear. Out of the five colophons, the colophon to the third prakaraṇa, viz. the Dāna-prāsaṃsā-prakaraṇa<sup>1</sup>, indicates nothing regarding the authorship of the work ; of the remaining four, two, viz. those of Cantos I<sup>2</sup> and V<sup>3</sup>, show that the Inscription was not composed by Devakumārikā while the remaining two, viz., those of Cantos II<sup>4</sup> and IV<sup>5</sup>, do not go against the attribution of the verses to her if the compounds be expounded in the particular way as shown below.

The colophon to prakaraṇa I runs as follows :

इति देवकुमारिका-नाम-राज-मातृ-कारित-वैद्यनाथ-प्रासाद-प्रशस्ती वंश-वर्णनम् । Now, the compound देवकुमारिका.....प्रशस्ती may be expounded as follows :—...राजमाता कारितः ; तादृशः वैद्यनाथ-प्रासादः... । Or.....राजमाता कारिता ; तादृशी वैद्यनाथ-प्रासाद-प्रशस्तिः ; तस्याम् । As regards this colophon, in either case, it cannot be concluded that the Inscription was composed by Devakumārikā ; for in the first case, the compound means the inscription on the temple of Vaidyanātha *that was caused to be built* by Devakumārikā, etc. ; and, in the second case, it would mean the Inscription, *that was composed at the instance of Devakumārikā*, on the temple of Vaidyanātha. Similar is the case with the colophon to prakaraṇa V. But with regard to the colophons to Cantos II and IV, the word कृत (in contrast to कारित) may be so interpreted as to mean that the Vaidyanātha-prāsāda-prāśasti was composed by Devaku-

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1. P. 30

2. P. 16

3. P. 46

4. P. 23

5. P. 38

mārikā herself or otherwise. The colophon to Canto II is as follows :— ' इति देवकुमारिका-नाम-राज-माट-कृत-वैद्यनाथ-प्रासाद-प्रशस्ती...द्वितीय-प्रकरणम् । Here also the compound may be expounded as above, making कृत follow प्रासाद or प्रशस्ति । If कृत is taken as an adjective to प्रशस्ति, the colophon does not indicate that the verses were composed by Devakumārikā ; for, then, it would simply mean the inscription on the temple of Vaidyanātha built by Devakumārikā. But if कृत is taken as an adjective to प्रशस्ति, the colophon indicates that Devakumārikā was the composer of the verses, for, the compound would mean the Inscription composed by Devakumārikā, on the temple of Vaidyanātha and in that case the verses may be said to have been rightly ascribed to her.

But the evidence of the body of the Inscription does not corroborate the above inscription. Throughout the work there is no mention that Devakumārikā composed the *prāśasti*. On the other hand, though the composition is full of detailed information about Devakumārikā, nowhere does the poet say anything in the first person ; everything is stated in the third. It is not that a poet does not at times speak of self in the first person in a Sanskrit work but here there is no reference to self in the first person whatsoever in the body of the Inscription which makes the ascription of the verses to Devakumārikā very doubtful. Again, verses 87, 102, 106, 108, 110, 115, 116, 125, etc. strongly suggest that the composition was by some body else than Devakumārikā. The octad, at the end of the fifth prakaraṇa is expressly stated to have been composed by Hariścandra<sup>1</sup> and it

1. V. 142, p.46.

seems that the remaining portion of the Praśasti was really composed by a Brāhmaṇa poet Śrīnivāsa Rāya who, as mentioned in the fourth prakaraṇa, though clever, could not enumerate adequately the noble deeds of Queen Devakumārikā (तत्पुण्य-कर्माणि कविः कथञ्चित् संख्यां विधातुं निपुणोऽपि नैष्टे)<sup>1</sup> and who was responsible for making the consecration ceremony a success.<sup>2</sup>

Still we considered it fit to publish the Vaidyanātha-prāsāda-praśasti in this volume in order to bring to light all the facts regarding the Inscription so that scholars may judge for themselves. Further we hope that the discovery of further materials will throw new light on the point at issue. The Inscription, too is important for the History of Rajputana of the eighteenth century.

### *Life and Date of Devakumārikā.*

Devakumārikā was the wife of Rāṇā Amarasiṃha, daughter-in-law of Jayasiṃha and mother of Saṃgrāmasiṃha of Chitor and Candrakumārikā.<sup>3</sup> She was the daughter of Sabalasiṃha and sister of Sultānasiṃha.<sup>4</sup> She flourished between the second half of the seventeenth and the first half of the eighteenth century. Her son was coronated in 1710-11 A.D.<sup>5</sup> and as a widow, she consecrated the temple of Vaidyanātha in 1.16 A.D.<sup>6</sup>

1. V. 13, p. 39.
2. V. 14, p. 39.
3. V. 109, p. 38.
4. Verses 100-101, p. 35.
5. V. 50, p. 17.
6. V. 133, p. 45.

*The subject-matter of the Vaidyānātha-prāsāda-praśasti*

The Inscription is complete in five prakaraṇas called (1) Vamśa-varṇana, (2) Saṃgrāmasiṃha-paṭṭābhiṣekādi, (3) Dāna-praśamsā, (4) Cāhuvānodbhava and (5) Pratiṣṭhā. It was composed during the consecration-ceremony of the temple of Vaidyānātha in the Śāmvat year 1772, i.e. 1715-16 A.D.<sup>1</sup> The first prakaraṇa as the name implies, gives the history of the Royal family of Mewar in short, referring to the important activities of the Rājās, ancestor of Rājā Amara, husband of Devakamārikā. The succession of kings as given here is as follows :—

Būpā Rāwal	Bhīmasiṃha
	[died 1303 A.D.]
Rāhappa Rājā	Jaynsiṃha
[1201 A.D.]	
Narapāla	Lakṣmaṇasiṃha
	[1313-14 A.D.]
Dinakara	Arisiṃha
Yaśaḥkaraṇa	Hammīra [1327 ?—1365
	A.D.]
Nāgapāla	Kṣetrasiṃha [1365 ?—1382]
Pūrṇapāla	Lakṣa [1382—1397 or 1422 ?]
Prthvimalla	Mokala [1397 or 1422—1433]

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1. P. 44, v. 18.



Kumbhakarna	(alias	Karna	[1621-1628 A.D.]
Kumbhā)	[1433-1468]		
		Jagatsimha	
Rāyamalla <sup>1</sup>	[1474—1509]		[1628-1654 A.D.]
		Rājasimha	
Samgrāmasimha I	(alias		[1654A.D-1681A.D.]
Sāṅgā <sup>2</sup>	[1509—1530].	Jayasimha	
			[1681—1699-1700A.D.]
Udayasimha [II] (alias Udā)		Amarasimha =	
	[1537 ? or 1541 ?—1571]	Devakumārikā	
Pratāpasimha	[1571—		[1699-1700—1711-1712]
	1597 A. D.]		
Amarasimha	[1597—	Samgrāmasimha II	
	1620 A. D.]	[1711-12A.D,	
		—1734-35A.D.]	

(1) Udayasimha (Udā) assassinated his father Kumbha in the Vikrama year 1525 i.e. 1468 A.D. and ascended the throne. He reigned upto 1473 A.D. He was succeeded by Rāyamalla. For accounts of Mahārāṇā Kumbha, see Archaeological Survey Reports of India, vols. VI for 1872-73 and XXIII for 1883-84 A.D. and the Annual Report for 1907-8A.D.; A Collection of Prakrit and Sanskrit Inscriptions, called the Bhavnagar Inscriptions; Gazetteer of Udaipur by Major K.D. Erskine; The Bombay Gazetteer, vol. I, by J. M. Campbell; Reports of the Rajputna Museum, Ajmer, for 1917-1918, 1921, 1922, 1924 and 1928; The Rasika-priyā by Kumbha on the Gītagovinda (NSP. ed.); The Ekaliṅga-māhātmya,

The historical incidents referred to in the first prakaraṇa, in short, are as follows :—The title Rājā was first used by Rāhappa and since then it is being used by all the subsequent Rājās<sup>1</sup>. Udayasimha, son of Saṃgrāmasimha, built the beautiful city of Udayapura<sup>2</sup>. Pratāpasimha, the celebrated hero, the glory of Medieval India, became the protector of religion when other Kṣatriyas abandoned it<sup>3</sup>; he stood most valiantly

partly composed by Rājā Kumbha (unpublished); The Eklingaji Temple Inscription of Maheshvara, court-poet of RaiMal, in 100 verses (A.D. 1469), published in the Bhavanagar Inscriptions, p. 117; Jawar Inscription of the Temple of Ramaswami (A.D. 1497———in three pieces containing 40 verses); The Rājaprasasti (A.D. 1676———; containing 24 cantos, engraved on 25 slabs—summarized in the Rajputana Museum, Ajmer, for 1917-18 A.D., pp. 2-3. In addition, there are a number of inscriptions of Kumbha's time, such as the Chitor Kirti-stambha Inscription (1460 A.D.).

2: p. 16. The three successors of Saṃgrāma are his son Ratnasimha, Vikramajit and the bastard Vanavira; but they have not been mentioned in this list. See foot-note 1, p. 10.

Ratnasimha II: Vikrama Samvat 1584-1588

Vikramāditya: Vikrama Samvat 1588-1593

Vanavira                   "                   "                   1593-94

i.e. 1537 A.D.

For the Rājās of Mewar from Guhila down to the surviving one, see Appendix I.

1. V. 10.   2. V. 33.   3. V. 34.

against Akbar<sup>1</sup> and fought against him till the end of his life. Jagatsiṃha, son of Karna, built up a massive and high temple of Viṣṇu in front of the royal compound<sup>2</sup>. His son Rājasīṃha excavated the lake Rājasamudra for the good of his people and captured Malpur<sup>3</sup> on the Ajmer frontier that belonged to the emperor of Delhi. Amara, son of Jayasiṃha, built a palace called Varasadvilāsa and also the temple called Jaganmandira. He conquered Sāhapura and died at the height of his fame<sup>4</sup>.

In this prakaraṇa, there is a marked tendency to explain the names of kings as significant of their achievements in life. Thus it is said that the title Rāṇā was quite appropriate for the Kings of Mewar who were outstandingly clever in warfare<sup>5</sup>. The name Narapāla was an apt one as the king, successor of Rāhappa, ruled his subjects with unparalled success. Dinakara was called so because he had the lustre of the sun. The name Yaśaḥkarna<sup>6</sup> was significant as the fame of the Rāṇā spread far and wide. Nāgapāla was so called as he had the might of innumerable elephants<sup>7</sup>; Pūrṇapāla because he governed his kingdom for the complete happiness of people<sup>8</sup>, and Pṛthvimalla, because he

1. V. 35.      2. V. 38, p. 13.

3. Verses 39-40, p. 13.

4. Verses 44 ff., pp. 15-16.

5. रणे साधु इति राणः ।

6. Written Yaśakarna on the MS. evidently for the sake of metre.

7. V. 15.      8. V. 16,

vanquished all his enemies who resembled elephants in might and nobody could ever defeat him<sup>1</sup>. Bhuvana-siṃha was the one champion stalwart ruler at whose sight all the elephant-like kings took to heels. Bhima-siṃha was simply a terror to his enemies as Bhīma was<sup>2</sup> and Jaynsiṃha is reported to have made Victory a permanent factor of his life<sup>3</sup>. Lakṣmanasīṃha resembled Rāma's younger brother Lakṣmaṇa as he defeated his enemies resembling Meghaṇāda. Arisiṃha's feet were adorned with the gems of the elephants of vanquished kings<sup>4</sup>. Lakṣasiṃha instantaneously made a gift of a lakh (Lakṣa) of coins<sup>5</sup>, and defeated his enemies hundred thousand i.e. lakh times. The 'Ma' of Rāṇā Mokala means 'Viṣṇu' and the 'U' means Śiva; the Rāṇā was called Mokala because both Viṣṇu and Śiva reigned supreme in his heart<sup>6</sup>. Rāṇā Kumbha was so called because he was born to drink dry, like the pitcherborn sage, the ocean of hostile armies, more skilful in warfare than Kumbhakarna, constantly devoted to the enemy of Kumbhakarna i.e. Rāma and had his mind constantly given in offering pitcherfuls of gold, silver, etc.<sup>7</sup> Rāyamalla was a champion warrior and no malla or wrestler was a match for him<sup>8</sup>. Amarasīṃha, son of

1. V. 17. 2. V. 19.

3. V. 20. 4. V. 22. 5. V. 26.

6. V. 27. 7. See Vv. 28-29 and the f. n. 2, p. 9.

If the reading be taken as कुम्भि-दान, it could simply mean गज-दान which is one of the principal gifts.

8. V. 30.

Pratāpa, outdid even the gods and his son Karna rivalled even Karna in the award of gifts<sup>1</sup>.

The second prakaraṇa of the Vaidyanātha-prāsāda-prāśasti begins with a description of the coronation ceremony of Saṃgrāmasiṃha<sup>2</sup> which took place in Jyaiṣṭha, Saṃvat 1767 i.e. 1710-11 A.D. Sukharāma, the old priest, took a leading part and made all the preparations for the proper performance of the ceremony. After the performance of the rite in course of which the king was bathed with holy water, he toured round the city on an elephant's back. Soon after his accession to the throne, he ordered the Rāvala prince Saṃgrāma, his namesake, to vanquish the Mewatis. Kānthajit, a Kāyastha, joined Saṃgrāma in his fight against the Mewatis. In the battle both Saṃgrāma and his enemy Dalelakhān were killed. At the end, however, the Rāṇā was victorious<sup>3</sup>.

By and by Rāṇā Saṃgrāmasiṃha II conquered all the neighbouring kingdoms. Vihāridāsa, his Chief Minister, was an outstanding personality, highly learned, very pious and extremely devoted to the good of the King and the country. He was responsible for the wide spread of culture and education among people and their broad religious outlook. With his sanction the king offered gifts<sup>4</sup>. Thus both the king and the premier contributed to their mutual

1. Verses 36-37, first prakaraṇa.

2. Saṃgrāmasiṃha was born in Saṃvat 1747 i.e. 1690 A.D., the 10th year of the rule of his grand-father.

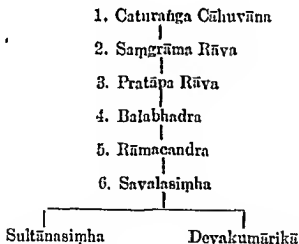
3. V. 61. p. 21.

4. V. 68, p. 23

happiness as well as the all-round good of their country<sup>1</sup>. As the prosperity of the country increased by leaps and bounds to an unprecedented degree the reverence of the people for Saṃgrāmasiṃha knew no bounds.

The third prakaraṇa dwells on the benevolence of Rāṇā Saṃgrāmasiṃha. It is said that he often used to make gifts to learned priests, deserving scholars and others such as Dakṣiṇāmūrti of the South, Dinakara (1724-25 A.D.) of Benares, Sukhānanda the logician, Puṇḍarika and Devarāma versed in Vedic Rituals, and Kamalākānta Bhaṭṭa, the astrologer and teacher.

The fourth prakaraṇa describes the maternal side of the great ruler Saṃgrāmasiṃha II. The traditional story of Cāhuvāna's origin is given in some detail. Then we come down to Saṃgrāma Rāva who was invited by the king of Chitor to reside in his kingdom. The genealogical table of the family of Devakumārikā as given in the Inscription is as follows :—




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1. Vy. 69-71.

Then we get some personal informations of Devakumārikā herself. She married Rāṇā Amarasimha of Mewar and was the mother of Rāṇā Saṃgrāmasimha. After the death of Rāṇā Amara and the accession of Saṃgrāma to the throne, the Queen Mother made up her mind to dedicate her life to the cause of religion as is normally the case with widows. She performed three Tulādānas i.e. gave away on each occasion silver equal to her own weight. During the second Tulā-dāna, silver equal to the weight of Princess Candrakumārikā and Devakumārikā's grandson was offered. She then erected a temple, inside which she dug a well, for consecration to Śiva in Śrīśārāma, a village now known as Sisaram which had already a temple of Śiva in it. The temple had a marvellous view, particularly in its high tower decorated with gold.

The fifth canto deals with the opening ceremony of the holy temple of Vaidyanātha in A. D. 1716 in which the great Bhima of Koṭā and Rāmasimha of Duṅgara, celebrated priests and other stalwarts of the day were present. On this particular occasion Devakumārikā, the Queen Mother, was immensely helped by Minister Haraji and Ūdā, son of Premā, her own maid. Priest Sukharāma together with other renowned priests performed all the religious rites in connection with the inauguration of the temple. The ceremony was performed with due eclat. The Queen Mother is said to have performed the fourth Tulā-dāna at the end of the ceremony. This canto ends with an octad, a charming hymn to Śiva by Hariścandra.

*Critical remarks*

The lineage of the Rājās of Udayapura given in the Vaidyanūtha-prāsāda-prāśasti is on the whole right<sup>1</sup>. In the Prāśasti genuine history has been given in the garb of real poetry. In the first prakaraṇa, puns upon the names of the Rājās have been adopted in a clever way; the meanings hinted at are mostly historically correct. Thus the interest of history has not been altogether neglected for the sake of poetry. Apart from the activities of the Rājās referred to, the following informations, in addition to the others stated above<sup>2</sup>, are also historically true: 1. The Rājās of Mewar were staunch followers of Śiva. 2. Hārita, himself a devotee of Śiva and a great sage, was at the root of all prosperity of Bāppā, founder of the Guhilot dynasty. 3. The title Rājā was introduced for the first time into the history of India by Rūhappa, a family-poet and successor of Bāppā. The historical accounts in the following prakaraṇas as well are mostly accurate; there is however, some chronological difficulty, with reference to the accession of Saṃgrāmasiṃha to the throne<sup>3</sup>.

This inscription records the names of a galaxy of leading personalities of Chitor and the neighbouring countries of the 18th Century A.D., viz., Vihāridāsa,

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1. See the foot-notes in Prakaraṇa I. The account on the whole, agrees with Tod's Annals of Rajasthan.

2. See pp. 17—18.

3. See f.n. 3, p. 17.



the Premier, Sukharāma the priest and so on. It is clear from the Praśasti that the king almost equally honoured the leading persons of various ranks of life, the deserving scholars as well as other personalities of high renown, an astrologer<sup>1</sup> as well as a physician<sup>2</sup>, a logician<sup>3</sup> as well as a Vedic scholar<sup>4</sup> and so on.

It is only towards the end of the praśasti that the real subject-matter is dealt with ; the praśasti is called Vaidyanāthā-prāsāda-praśasti, but the first four chapters have nothing to do with Vaidyanātha or the temple consecrated to him. The composition is, no doubt, meant for the eulogy of Vaidyanātha and the Royal family of which he is the Family Deity in his Ekalinga form. So one can, probably, pass over the wilful violation of the tradition that Śiva should be given precedence over Gaṇeśa at the beginning of a work<sup>5</sup>.

The treatment of the Vaidyanātha-prāsāda-praśasti is quite straightforward. Exaggerations are rare in prakaraṇas two to five and almost every stanza therein has some historical bearing. The style is lucid. The composition cannot, however, be said to be marked with much rhetorical excellence. There are, however, a few good figures of speech<sup>6</sup> and happy illustrations of Guṇa Samādhi<sup>7</sup>. There are a few grammatical drawbacks in the composition<sup>8</sup>. No uncommon metre has been used.

1. Verses 83-84, p. 29.                      2. V. 74, p. 24.

3. V. 76, p. 25                                4. V. 77, p. 26

5. Verses 1 and 2, p. 1.

6. Upamā : verse 7 ; Arthāntara-nyāsa, v. 106, p. 13 ; etc.

7. E.g. v. 19f, p. 6.                      8. e.g. अलस्य for अलमत, v. 25a,

The metres employed are the Anuṣṭubh<sup>1</sup>, Vāsanta-tilaka<sup>2</sup>, Rathoddhatā<sup>3</sup>, Indravajrā, Upendravajrā, Upajāti<sup>4</sup>, Druta-vilambita<sup>5</sup>, Sundarī or Viyoginī<sup>6</sup>, Mālioi,<sup>7</sup> Vamśa-sthavilā<sup>8</sup>, Puṣpitāgrā<sup>9</sup>, Śārdūla-vikrīḍita<sup>10</sup> and Bhujāñjaprayāta<sup>11</sup>. The Inscription is not free from metrical defects<sup>12</sup>. For some obvious commitments, and defects<sup>13</sup>, the scribe is, probably, to blame.

One of the verses of Bhāravi<sup>14</sup> has been quoted to represent in true colour the dependable nature of Vihāridāsa and the laudable spirit of both king Saṃgrāmasiṃha and the Premier of serving the country

p. 7 ; व्यजेद्योत् for व्यजेष्ट, v. 60a ; न्यवर्तन्त for नयर्तयन्त ; see also f.n. 3, p. 21, etc. For others see foot-notes.

1. E.g. v. 1, p. 1.

2. E.g. v. 2, p. 1.

3. E.g. V. 3, p. 1 ; V. 72, p. 24 ; V. 73, p. 24 ; V. 77, p. 26 ; V. 85, p. 30 ; V. 134, p. 44.

4. E.g. Vv. 5 ff., p. 2.

5. E.g. V. 13, p. 4.

6. V. 14, pp. 4-5.

7. E.g. V. 43, pp. 14-15. 8. V. 57, p. 18

9. v. 71, p. 23.

10. Verses 74-76, pp. 24-25 ;

v. 83, p. 29.

11. V. 142, p. 46.

12. E.g. V. 55a. f.n. 3, p. 19 ; V. 57 b, p. 20. For others, see foot-notes.

13. E.g. कृष्ण in 58 f, p. 20 ; V. 73, p. 24, पादशासनः for पाक्तशासनः V. 74 f, p. 24 ; etc. For others, see foot-notes.

14. V. 69, p. 23, "सदानुकूलै"ति किरात-पद्ममखिन् इये सार्धकतामवाप्तम् ।

with absolute self-abnegation and what is more, with the heartiest co-operation of each other.

Similarly, the Bhagavad-gīta, too, has aptly been quoted<sup>1</sup> in connection with the munificence and magnanimity of king Jayasimha.

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1. V. 52, p. 14; नृणामहं भूमिपतिर्यदुक्तं कृष्णेन, etc. The exact statement of Kṛṣṇa in the Bhagavad-gītā (10. 27) is “विद्धि मां नराणाञ्च नराधिपम्” ।

## 2. SANTĀNAGOPĀLA-KĀVYA BY LAKṢMĪ RĀJŪ

### *Description of the manuscript*

The MS. of the Santānagopāla-kāvya which is edited here belongs to the Indian Office Library (No. 8158). Substance, paper arranged in book-form. Size :  $8\frac{1}{2}'' \times 10\frac{1}{4}''$ . The MS. was copied in clear and bold Devanāgarī script about sixteen years ago ; it has 35 pages and 16 lines in a page. The authorship of the work ascribed by the scribe is as follows, "Santānagopāla-kāvyaṃ Lakṣmī-Rājūyā nirmītam".

### *Introduction to the Santānagopāla-kāvya.*

Lakṣmī Rājū was a member of the Etavalattu branch of the family of the Katattanattu Rajas of North Malabar<sup>1</sup>. She composed the work about forty years ago. She died about 21 years ago. No other work of Lakṣmī Rājū is known to exist. The present work was composed

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1. This Lakṣmī Rājū is altogether a different person from Rājī Gaurī Lakṣmī Bāyī of Travancore (1811-1815) who was first sovereign in her own right, and subsequently as regent on the birth of her eldest son Mahārāja Svati Tirunal Rama Varma, the famous poet, musician and composer (for an account of her reign, see Travancore State Manual by Dewan Bahadur V. Nagnm Aiyar, chap. vi, vol. 1).

by the Queen out of affection for Prince Ravivarman in spite of her ill health.<sup>1</sup>

The *Santāna-gopāla-kāvya*<sup>2</sup>, in three cantos consisting of  $43 + 37 + 50 = 130$  verses, is based on a story from the *Bhāgavata-purāṇa*<sup>3</sup>. In the first canto, we get the pathetic picture of a pious Brahmin, losing one son after another, approaching and earnestly praying to Kṛṣṇa at Dvārakā for saving his sons, yet getting no response from him. In this way, the Brahmin lost eight sons one after another. When his ninth son too died, he once more went to Dvārakā to solicit the favour of Kṛṣṇa., and was coming back, disappointed as before, when Arjuna who happened to be present there, was moved by his piteous lamentation and promised to save his tenth child when it would be born. The grief-stricken father was at first rather doubtful of Arjuna's ability to help him in this respect. But Arjuna assured the Brahmin by reminding him of his (Arjuna's) glorious past deeds and even went so far as to vow solemnly that either he would save the Brahmin's tenth child, or immolate himself on the funeral pyre.

When the tenth child was about to be born, elaborate preparations were made by Arjuna for protecting him from the clutches of death. The entire house, where the child was about to be born, was well-fortified with arrows and weapons and so on. But inspite of all these precau-

1. See the last verse of the *Santānagopāla-kāvya*.

2. For another work on the same subject called *Samtānagopāla-campū*, attributed to Prince A. Svati, see MS. 8178 of the India Office Library.

3. 10. 89.

tions, no sooner was the child born than it died, whereupon the disappointed and bereaved father heaped up abuses on Arjunn. Arjunn at once went to the abode of the god of death in search of the dead child, but failing to find it anywhere, he returned and prepared to harn himself to death. Then Kṛṣṇa appeared on the spot, and dissuaded Arjuna from committing suicide by promising to bring the Brahmin's dead child to life.

In the second canto, Kṛṣṇa and Arjuna are found approaching Hnri in order to submit their petition to him direct. They crossed the Lokūloka mountain, and on approaching the Lord began to eulogise and pray to him. The pleased Lord asked them what he could do for them, whereupon Kṛṣṇa related what had happened and what they had come for. The Lord, then, graciously granted their prayer and further told them now that they had visited His place, they had become purged of all their sins and would enjoy eternal bliss in His region after death.

The third canto portrays the overwhelming joy of the Brahmin and his wife on being restored, not only of one, but of all the ten children. The work ends with the picture of the over-joyed father pouring blessings on Arjuna and offering homage to Kṛṣṇa by recounting his glorious past deeds and achievements.

### *Critical estimate of the Santānagopāla-kārya.*

The work is outstandingly religious in tone as it is written really to eulogize Viṣṇu and Kṛṣṇa, and thus to educate Prince Ruvivarman in theological lore.

The poetess exhibits womanly tenderness when she states that Kṛṣṇa as well as Arjunn were guilty of killing

people in the Kurukṣetra war and they had to be purgated of this sin. The pride they took in winning the Kurukṣetra war had to go too. That is why, says our poetess, the two mighty heroes had to visit the region of Viṣṇu<sup>1</sup>.

In this work we get some beautiful descriptions, e.g., of the Lokāloka mountain, Viṣṇu lying on the serpent Śeṣa, etc. The stavas of Kṛṣṇa and Arjuna to Viṣṇu<sup>2</sup> and of the Brahmin to Kṛṣṇa<sup>3</sup> are really good ones.

The poetess has a simple and sweet style. She avoids compounds. We do not meet with many rhetorical devices in the first and second cantos. The third canto is, however, full of Yamakas.

The poetess is an adept in traditional lore. Her work Santānagopāla is short but the knowledge of the Paurāṇika Literature she has shown in it is great. References to the epics, Purāṇas, etc. have been given in this edition in foot-notes.

Lakṣmī Rājñī has employed in this work the metres Vasanta-tilaka<sup>4</sup>, Mālinī<sup>5</sup>, Upendravajrā and Upajātī<sup>6</sup>, Puṣpitāgrā<sup>7</sup>, Druta-vilambita<sup>8</sup>, Śārdūla-vikrīḍita<sup>9</sup>, Pīthvī<sup>10</sup> and Śikharinī<sup>11</sup>.

1. V. 35, p. 67.

2. II, verses 16-26

3. III, verses 11-47.

4. Canto I except the last verse and the last verse of Canto III.

5. Last verse of Canto I.

6. Canto II except the last verse.

7. Last verse of Canto II. 8. Verses 1-46 of Canto III.

9. Verse no. 47, Canto III.

10. Verse no. 48, Canto III.

11. Verse no. 49, Canto III.

### 3. GAṄGĀDEVĪ

Gaṅgādevī, consort of Prince Kampana, also called Kamparāya<sup>1</sup>, of Vijayanagara, has left for us a work called Madhurā-vijñya, only a fragment of which is extant. The book has been edited from a single incomplete and defective manuscript belonging to a private individual of Trivandrum<sup>2</sup>.

There is an incomplete MS. of the Madhurā-vijayn in the Government Oriental MSS. Library, Madras, No. R. 219 (Triennial Catalogue, III. 2985). This is really a copy of the Trivandum MS. This MS. is written in Devanāgarī on paper while the MS. used for the printed edition is a palm-leaf one in Grantha character. As Virāṇḍaśekhara was the second son of Bukka Rāya who ruled from 1343 to 1379 A.D., the work must have been composed by the middle of the fourteenth century A.D.

### 1. First Vijayanagara Dynasty

## Sangama

Haribhara I    Kampa    Bukka I    Mūrapa    Muddapa

Harjara II Kampa Chikka Saṅgama Virūpaṇṇa	
Kampa	
	Bhāskara
	Mallinātha

For an account of Bukka I and his minister Mādhava Ācārya, see my edition of *Kāla-Mādhava*, Part I, Introduction, pp. xxy ff.

2. See Bibliography *in loco*.



The work begins with a description of Bukkarāya, founder of Vijayanagara Dynasty, and presents a good picture of Vijayanagara situated on the Tungabhadra. Bukka's favourite wife was Devāyī, mother of Kampana, hero of the present work. Saṅgama and Kampana the younger were his other two sons by the same wife (v. 40, p. 17). The name Kampana was purposely given as his parents wanted him to make his enemies tremble with fear (v. 34, p. 16 of the printed edition). The prince was trained in all worldly matters including warfare by his father. On the express wish of Bukkarāya, Prince Kampana embarked on his expedition to conquer various kings of the south viz., Camparāya of Tuṇḍira (Tonḍamaṇḍala), the forest-chiefs or Vanyarājas and the king of the Turuṣkas of Madura. During his campaign against Camparāya he passed through Kaṁṇāṭa and Mulbāgal (Kaṇṭakānana), crossed the Pālār (Kṣīrataraṅgiṇi) and encamped at Viriñcipuram where his army encountered the enemies. Kampa laid siege to the fort of Rājagam-bhīram where he had a duel with Camparāya who was subsequently killed. Then Kampa proceeded to conquer Kāñcī (modern Conjeeveram). Subsequently, he vanquished the Sultan of Madura (Madhurā).

As the manuscript of the work comes to an abrupt end after what is presumed to be the eighth canto and some forty-one verses of some other canto, no further details are available.

Thus the Madhurā-vijaya-kāvya is historically important, supplying us with a short but authentic history of Vijayanagara in the fourteenth century A.D. The incidents mentioned here agree with those given in the

Sāṃva-abhyudaya by Rājanātha nlias Dīṇḍima Kavi<sup>1</sup> Rāmābhyudaya attributed to Sāṃva Narasimha<sup>2</sup>, the Prapaṇṇāṃṇa by Anantācārya<sup>3</sup>, etc.<sup>4</sup>

But Gaṅgādevī combined in herself the rare gifts of a poetess and a historian. The camp-life of Kampana described in canto VI and the conversation between the king and his consort Gaṅgādevī, our poetess, are charmingly described. These two cantos have nothing much of history in them and other cantos as well bear genuine marks of high class poetry.

The way in which Gaṅgādevī refers to a large number of poets, dramatists, etc., viz., Prāceta, Vyāsa, Kālidāsa, Bāṇabhaṭṭa, Bhāravi, Daṇḍin, Bhavabhūti, Karmāṃṇa-kavi, Tikkaya, Agastya the poet<sup>5</sup>, Gaṅgādhara the

1. In 13 cantos. A MS. of the work belongs to Govt. Oriental MSS. Library, Madras; see Descriptive Catalogue, xx. 7697; Author Index (1940), p. 68.

2. In twenty-four cantos. The poet was a ruler of Vijayanagara (1450-1486 A.D. A MS. of the work belongs to the Library of the Maharaja of Travancore, III. 12. See also Tnylor's Historical MSS., (II. 93), Catalogue Raisonné, Madras, Fort St. George Gazette Press, 1860.

3. Published both in Madras and Bombay.

4. For other books, see p. xxv f., Introduction to my edition of Mādhavācārya's Kāla-Mādhava with the Lakṣmī, Part I.

5. मन्दार-मञ्जरी-यन्दि-मकरन्द-रसावयः ।

कथं नाङ्गादनायासं कथं गीत-कवेर्गिरः ॥१२॥

dramatist<sup>1</sup>, Viśvanātha<sup>2</sup>, etc. in the introductory verses of the Madhurā-vijaya shows that she was thoroughly acquainted with their works and had high admiration for all of them. Still that she was fastidious about literary compositions is evident from her remarks that no literary composition, however excellent, can claim to be perfect as none of them can be said to possess all the requisite qualities of perfection, viz., wording, meaning, thought and sentiment<sup>3</sup>.

In the part of the Madhurā-vijaya that is available, metres Anuṣṭubh, Upajāti, Vamśastha, Druta-vilambita and Puṣpitāgrā have been employed.

The work is composed in the Vaidarbhī style and the diction is graceful. The similes and metaphors are lively and sometimes striking<sup>4</sup>. Some verses are capable of double interpretations<sup>5</sup>.

तिक्तयस्य कवेः सूक्तिः कौमुदीव कलानिधेः ।

सदृश्यैः कविभिः स्वैरं चकोरैरिव सेव्यते ॥१३॥

चतुःसप्तति-काव्योक्ति-व्यक्त-वैदृष्यसम्पदे ।

अगस्त्याय जगत्यस्मिन् स्पृहयेत् को न कोविदः ॥१४॥

1. स्तुमस्तमपरं व्यासं गङ्गाधर-महाकविम् ।

नाटकच्छना दृष्टं यश्चक्रे भारतौ कथाम् ॥१५॥

2. चिरं स विजयीभूयाद् विश्वनाथः कवीप्रवरः ।

यस्य प्रसादात् सार्वत्रं समिन्धे सादृशेष्वपि ॥१६॥

3. क्वचिदर्थः क्वचिच्छब्दः क्वचिज्ञावः क्वचिद्रसः ।

यल्लैते सन्ति सर्वेऽपि स निबन्धो न लभ्यते ॥१७॥

4. e.g. canto V, v. 2

5. e.g. canto V, v. 3

### 3. *Jayanti or Vijayanti*

Jayanti was the wife of Kṛṣṇanātha, son of Durgādāsa Cakravartin of Koṭālipādā, Fnrīdpur, Bengal. She was born of a learned Brahmin family of Dhānuka at Vikrampura, Dacca. Some verses are attributed to her.<sup>1</sup> She is also said to have been the joint authoress of the *Ānanda-latikā-campū* in accordance with a tradition current in Bengal. But it seems doubtful whether the attribution is right. Only two MSS. of the *Ānanda-latikā* are extant; one belongs to the India Office Library<sup>2</sup> and the other to Paṇḍita Dinabandhu Sāhitya-sāstrin, publisher of *Saṃskṛta-Sāhitya-Parīṣat-Patrikā*, 7, R. G. Kar Road, Calcutta. Paṇḍita Dinabandhu Sāhityasāstrin's elder brother began to edit the work<sup>3</sup>.

The *Ānanda-latikā* is being published in the *Saṃskṛta-Sāhitya-Parīṣat-Patrikā* as the work of Jayantidevi and her husband. In the following passage in p. 2 of this edition<sup>4</sup> which has not still proceeded far, it is stated that Kṛṣṇanātha Kavi composed the work in collaboration with his wife.

आनन्दकः—आर्याः, श्रीमद्वन्द-नन्दन-वरण-मरसीरुद्ध-मनन-परिरुचित-विषयरस-श्रीदुर्गादास-पद्मवर्ति-तनयेन पत्नी-सहाय्येन श्रीकृष्णनाथ-कविना विरचितमानन्दलतिका-ग्रन्थमधीतवानस्मि ।

Now, we find this passage in toto in the India Office

1 See Sanskrit Poetess, Part A, p. LVII.

2 Ms. No. 4203 (243)

3. As death snatched him away, Paṇḍita Dinabandhu Sāhityasāstrin is continuing the publication.

4. *Saṃskṛta-Sāhitya-Parīṣat-Patrikā*, Vaiśākha, 1347 ; April, 1940.

Library MS. except the compound पत्नी-सहायेन । Not only this but also there is no trace of Jayantidevi's collaboration with Kṛṣṇanātha, her husband, anywhere in the same. On the contrary, the colophons explicitly state that the work was composed by Kṛṣṇanātha Sārvabhauma Bhaṭṭācārya himself ; e.g. the colophon to the fifth canto : इति श्रीमहामहोपाध्याय-कृष्णनाथ-सार्वभौम-भट्टाचार्य-विरचितानन्द-लतिकायां पञ्चम-कुसुमम् । All other colophons are the same *mutatis mutandis*.

Therefore, it is impossible to accept her as the joint author of the work on the basis of the evidence supplied by the India Office manuscript.

Curious to find out whether the MS. at present belonging to Paṇḍita Dinabandhu Sāhityasāstrin really contains any reading justifying the tradition I approached him. He was very kind to show me the manuscript. Unfortunately, that part of the folio of the MS. that is supposed to have contained the reading पत्नी-सहायेन in the passage quoted above was found missing. I carefully consulted the manuscript but could not get any evidence in it in support of the joint authorship of Jayantidevi. On the contrary, the following concluding verse in this MS., not found in the India Office Library MS. definitely establishes that Jayantidevi cannot be said to be the joint author of the work :—

शके वेद-मुनीषु-चन्द्र-गणिते ( १५७४ ) पक्षे वल्लभे मधौ

श्रीमद्वन्द्य-पदारविन्द-युगल-श्रीतर्कवागीश्वरम् ।

नत्वा श्रीद्विज-कृष्णनाथ-वटुना काव्यं मया कल्पितं

दोषावेशमपास्य साधु-हृदयैरास्वाद्यमेतच्चिरम् ॥

210040

The MS. in question is dated Śaka 1574 i.e. 1652-53 A.D., the date of Kṛṣṇanātha Śārvabhauma himself. When in this MS. it is stated कव्यं मया कल्पितं i.e. the work is composed by me and nothing whatsoever about the help of his wife is mentioned, Jayantidevi cannot be accepted as the joint author of the work. The colophons also, which are identical with those found in the Indla Office MS., lead to the same conclusion.

Therefore, as the only two extant MSS. clearly show that the work was composed by Kṛṣṇanātha himself, the claim that his wife too had anything to do with the composition of the work is, at the present state of our knowledge, wholly unwarrantable<sup>1</sup>. The line चानन्द-सतिका-चम्पूयैनाकारि मिया गद is not traceable in any of the above two manuscripts.

#### 4. *Madhuravāṇī*.

Madhuravāṇī was one of the most brilliant scholars of the court of Raghunātha Bhūpa of Tanjore. Probably Madhuravāṇī is not her real name but only a descriptive title meaning a lady possessed of a melodious voice<sup>2</sup>. We cannot be sure whether she is identical with

1. This cancels our previous view about the joint authorship of Jayantidevi in Sanskrit Poetesses, Part A, Introduction, p. LVII.

2. चतुर-मधुर-यात्री सम्यगाकथयं यथाः

सदसि मधुरयात्री नाम दत्तं त्वयैव ।

सरस-कृति-विधायां साधुमेधाविग्रेया-

. स्रधिक-पटुरग्रेयाद्यम्बुजाक्षीषु सेया ॥ ( 1.00 )

Madhuravarṇī, one of whose verses is preserved in the Subhāṣita-hārāvālī<sup>1</sup>. Unfortunately, the only MS. of this important work belonging to the Veda-Vedānta-Mandiram, Malleśvaram, Bangalore, is no more extant ; in any case, no body seems to know anything definitely about its existence. On my enquiry Mr. M.C. Krishnaswamy Iyenger, Librarian of the said Library, kindly informed me in his letter, dated 19-4-1938, that the Books and Manuscripts deposited in the Library prior to 1928 had all been returned to the owners during that year owing to severe ravages of white ants into the shelves and that these had never come back to the Library ; again Rao Bahadur Mahāmahopādhyaya R. Narasiṃhācārya, M.A., M.R.A.S., the then President of the Management Committee who would have been able, probably, to throw some light on the whereabouts of the MS. in question had also passed away on 6-12-1936 (Sunday)<sup>2</sup>. The Mahāmahopādhyāya had a valuable collection of Kanarese, Telugu, English, Tamil and Sanskrit Books besides those of archæological interest<sup>3</sup>. The Librarian thought I had better write to his adopted son Mr. R. Tirunarayana Iyengar at 9, West Park Road, Malleśvaram. Accordingly I did so. But Mr. Iyengar in his turn informed me that he did not know anything about it. So one of the outstanding records of the literary

1. Ms. f. 23, v. 77 ; see pp. xviii—xix and 18 of Sanskrit Poetesses, Part A, Contribution of Women to Sanskrit Literature, vol. II.

2. He deposited it in the Library ; see Indian Review, February, 1908.

3 He was officer in charge of Archæology, Bangalore.

achievements of Indian Women seems to have been lost for ever. At present we possess, however, only a short summary of Madhuravāṇī's valuable work in the Indian Review of February, 1908. As in spite of my best efforts the MS. in question could not be traced, the account given below is based upon that article. The MS. was a palm-leaf one in Telugu script and incomplete.

The work was composed by the middle of the seventeenth century A.D. The poetess was, probably, a native of Mysore. The work furnishes no information about her parentage. We come to know only this much that she was born of a learned family<sup>1</sup>. Madhuravāṇī claims her proficiency in music and similar other arts which probably enabled her to secure the favour of Raghunātha who was himself a great musician and literateur. She is also supposed to be the author of several campūs rich in Dhvani or suggestion, and different versions of the Naigadha-kāvya and Kumāra-sambhava.

The first canto opens, as usual, with the invocation of the blessings of various gods on Raghunātha, patron of the poetess. Then Madhuravāṇī offers her homage to various poets including Mayūra and Mahākha. In the same i.e. the first canto she gives a graphic description of Raghunātha and the grandeur of his court and relates how the work came to be composed. Raghunātha was anxious to have his Āndhra-Rāmāyaṇ translated into Sanskrit and accordingly was wondering who among the galaxy of learned ladies of his court skilful in composing original Sanskrit and Telugu works<sup>2</sup> was best suited for



the task. One night he dreamt in a dream that Rāmācandra appeared to him and declared that Madhuravūṇī would be the best for the purpose. Next day in the assembly he made his dream known to her who readily undertook the task.

The proper subject-matter of the work i.e. the story of the Rāmāyaṇa begins with the second canto. In cantos II—IV we get an account of Daśaratha anxious for progeny and performing sacrifice for the same. Cantos V and VI recount the birth and childhood of the four Princes Rāma and others; how Viśvāmitra approached Daśaratha for Rāma's help for the destruction of Tāḍakā, how Rāma killed Tāḍakā and on his way back, restored Ahalyā to life. In the next two (vii and viii) cantos, we get a vivid description of the breaking of Śiva's bow by Rāma at Janaka's court; his marriage with Sitā; and the defeat of Paraśurāma. Cantos IX and X describe the festivities in connection with the installation of Rāma; Kaikeyī's malicious intervention; Rāma's exile; Bharata's failure to persuade Rāma to return. Canto XI deals with the mutilation of Śūrpaṇakhā and the abduction of Sitā. The following canto (xii) describes Rāma's search for Sitā, meeting with Sugrīva and the subsequent killing of Bālī. Cantos XIII and XIV narrate the search of Sitā by Sugrīva and others; her discovery by Hanumān. This brings us up to folio 115 of the MS. where there is an abrupt break but as some portion of the Yuddha-kāṇḍa of the Rāmāyaṇa is dealt with in folios marked 126, 129 and 140, it is evident that the work was completed by the poetess herself. Folios 13, 29-30, 105, 116-125, 127-128, 129-139 of the MS. are said to have been missing. In its

incomplete form the MS. consists of 14 cantos and 1500 stanzas.

It is evident that high female education was the rule of the society in South India in mediaeval ages. Rāmabhadrāmbā, Madhuravāṇī and others<sup>1</sup> who adorned the court of Raghunātha, Gaṅgādevī and Tirumalāmbā bear testimony to this.

### 5. Rāmabhadrāmbā

The Raghunāthābhyaṇya was composed about the second half of the seventeenth century A.D. by Rāmabhadrāmbā of the court of the Nāyaka King Raghunātha. She was a great favourite of the king<sup>2</sup>, her patron, through whose grace she obtained the status of a distinguished poetess (साहित्य-साधारण्य-भद्रप्रीठाङ्ग). Nowhere in the work, even in the colophons<sup>3</sup>, is there any suggestion that she

1. See particularly, the last two cantos of Rāmabhadrāmbā's Raghunāthābhyaṇya.

Madhuravāṇī refers to them in her Rāmāyṇa-kāvya :

विपश्चिकायां पुराः प्रगल्भाः

शास्त्रेऽतिदक्षाः सरस-प्रवन्धे ।

समीपमेतस्य समेत्य कैऽपि

सुभू-जनाः स्वस्व-कलाः व्यष्टयन् ॥ ( 1. 78 )

सर्वोत्तर-स्वादिम-संस्कृतान्ध्र-प्रवन्ध-निर्माण-पचेलिमानि ।

यशांसि भूयांसवतारयन्त्यः सद्दशः सन्ति सरोजनेत्राः ॥ (1. 82)

2 V. 10, p. 2,

शब्दार्थयोर्मम समप्रधानं वशंवदं यस्य वदन्ति सर्वे ।

कृतो स एवात्र कृतौ सहायो नाथो मम श्रीरघुनाथ-नाम्न ॥

3 The Queen authoresses usually, as very natural,

was the Queen of Raghunātha. On the other hand, her remarks that all others take him to be Raghuvāra but she herself and others who know him intimately consider him an incarnation of kṛṣṇa<sup>1</sup>, her unstinted and unqualified praise for harlots<sup>2</sup>, etc. and the frivolous nature of the king making love to a whole host of women as shown in Cantos XI and XII<sup>3</sup> all lead to one conclusion, viz., that she was not a Queen, but a Mistress, of Raghunātha Nāyaka.

This epic consists of twelve cantos. It begins with a prayer to various gods and goddesses for the all-round happiness of Raghunātha and for the completion of the work without any impediment. The poetess also acknowledges her deep sense of gratitude to king Raghunātha for his patronage.

The first canto gives a description of the beautiful country of the Colas. The rivers Tāmraparnī and Kāverī which water the country have also been described at length. The birds, animals creepers, fruits trees, flowers, etc. have also drawn the ardent admiration of the poetess. The Colas are said to be very pious

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take care to refer to their designations clearly in the colophons or elsewhere; see e. g. Bīnabāyī's Dvārakā-nattala, and Viśvāsadevī's Gaṅgā-vākya-āvalī.

1. Canto III, v. 5—

वरं रघूणां गुण-वैभवे यं वदन्तु सर्वे रसिका वयं तु ।

सहस्र-कान्ता-जन-सामरस्ये कृष्णावतारं हृदि तर्कयामः ॥

2. E.g. verses 22—24, canto III.

3. See particularly verses XII. 57, 68, etc.

and the Brāhmaṇas versed in the Śāstras, particularly in ritualistic literature and the proper performance of sacrifices.

The second canto is devoted to the description of the capital of the country of the Colas, Tanjore (तन्जा-नगरी), the abode of Lakṣmi and beautiful damsels. Its mountains, mighty elephants, encircling sea, beautiful lotuses, jewelled houses, sprightly horses digging out the earth with their hoofs<sup>1</sup>, the harlots, high buildings, etc. have been graphically described by the poetess. The king is praised as a worthy and pious ruler; finally, the people of the country too are eulogised as virtuous. She has a special word of praise for the fair sex<sup>2</sup>. She also dwells on the prosperity of the people and the sovereignty of the ruler<sup>3</sup>.

In the third canto the personal charms as well as many-fold virtues of the king such as valour, learning, philanthropy and so on are described. Thus powerful kings are represented as recognising the king's suzerainty and soliciting his help<sup>4</sup>. Again, he is said to have encouraged female education in his family as well as outside<sup>5</sup>.

1. Canto II, v. 19, p. 9 :—

दिवसुत्सृजतिभिर्भुवं स्मृतिभिः समवेक्ष्याम्यसमं विषेतुकासाः ।  
बलि-सद्य तुरङ्गमाः प्रवेष्टुं धरणीं यत्नं विदारयन्ति पादैः ॥

2. V. 52, canto II. p. 10 ; v. 58f., op. cit., p. II.

अवलां हरिरेक्षिकां निजोरोर्जनयामास पुरेति पद्मजन्मा ।

असृजन्मनसा यदानताङ्गीरतिशेते शुभमात्मजः सुजन्मा ॥

3. Vv. 57 and 60, p. II.

4. V. 26.

5. V. 20. In his court flourished, apart from Rāma-

The fourth canto gives the daily routine of the king such as morning duties, bath, muttering mantras and paying homage to the sun-god<sup>1</sup>, worshipping a tawny cow, retreating to the jewelled house called Kamalā-vilāsa, bowing down to Rāmachandra, uttering the holy name of Hari, wearing a sectarian mark (puṇḍra) on the forehead, worshipping Rāma and reading the Rāmāyaṇa<sup>2</sup>.

Our poetess seems enamoured of the personal charms of the king as she returns to the same topic on many occasions throughout. The beginning of the fifth canto is devoted to the same topic<sup>3</sup> and the rest to the description of his court<sup>4</sup> which was adorned with royal visitors from Kerala<sup>5</sup>, Aṅga<sup>6</sup>, Magadha, Mālava, Kāliṅga<sup>7</sup>, Gauda, Āraṭṭa<sup>8</sup>, and other parts of India and with great philosophers, grammarians, poets, singers and dancing women trained by the king himself<sup>9</sup>.

bhadrāmbā, may other poetesses of whom Madhuravāṇī was one. See below for her translation of Raghunāthā's Telugu Rāmāyaṇa.

1. The Sūrya-stotra is beautiful ; Vv. 18-29, pp. 18-19

2. The story of the Rāmāyaṇa has been reproduced here in a nutshell ; Vv. 44-68, pp. 20-22. Rāmabhadraṃbā does not make any mention of the exile of Sitā.

3. Vv. 1—19.

4. Vv. 20 ff.

5. The Malabar Coast.

6. The neighbourhood

of Bhagalpur including Monghyr.

7. The area, north of Drāviḍa and south of Orissa, known as North Circars.

8. i.e. Arāṣṭra or the Punjab.

9. V. 53 f. In his own treatise Saṅgita-sudhānidhi

In the sixth canto the lineage of Raghunātha has been given, beginning from his great-grand-father as follows :—

Timma = Bayyāmbikū

Cavvū<sup>1</sup> (or Śiva) = Mūrtiyāmbikū I (Mūrti-  
or Chevvappa mūmba = sister of the  
Queen of Aeyutadeva-  
rāyā of Vijayanagara)

Aeyuta (Aeyutappa) = Mūrtiyāmbikū II.

Raghunātha Nāyaka<sup>2</sup>.

Raghunātha describes himself as a great musician, inventing new Rāgas like Jayantasena and Tālas like Rūmānanda. He also invented a new instrument in which any Rāga could be played. Govinda Dikṣita, Minister of his father as well as himself, says in his Sāhitya-sudhā that the king composed, among others, the following works :—

- |                        |                   |
|------------------------|-------------------|
| 1. Pārijāta-haraṇa.    | 2. Vāṃski-carita  |
| 3. Aeyutendrūbhyaṇḍayā | 4. Gajendra-mokṣa |
| 5. Nala-carita         |                   |

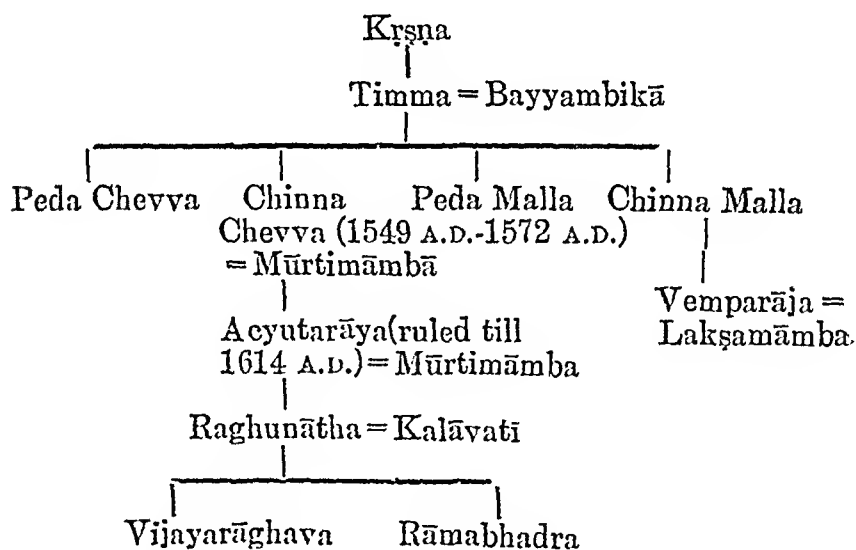
and 6. Rukmiṇī-Kṛṣṇa-vivāha-yakṣa-gāna. A work called Raghunātha-Bhūpālīya is also attributed to him. See Oppert's lists of Sans. Mss. in Private Libraries of South India, ii. 5550.

1. Cavvū got the province of Tanjore as a marriage-dowry from Aeyutadevarāya whose sister-in-law he married. Another version is that he conquered it. For an account of Chevvappa, see Sāhitya-ratnākara-kāvya of Yajñanārāyaṇa, son of Govinda Dikṣita (Minister of Raghunātha and Aeyuta), III. 6—17.

2. From the works referring to Raghunātha Nāyaka of Tanjore, his family-tree may be drawn as follows :—

Some of their multifarious activities have also been referred to in this canto. As is natural, the major portion of the Canto is devoted to the pre-birth and after-birth ceremonies performed with eclat for the well-being of Raghunātha. Raghunātha was so called after the name of Viṣṇu through whose grace the parents had him.

The seventh canto begins with a description of the physical charms of the young prince Raghunātha. In due course his marriage to the daughters of the Pāṇḍya<sup>1</sup> and other kings and ceremonies in connection with his installation as Heir Apparent to the throne are also



In the long colophon to the Bhārata-sāra-saṃgraha, MSS. 8676 and 8677 of Tanjore, he describes his parentage as follows : मूर्तिमांसा-गर्भ-शुक्ति-मुक्ताफल-निचय-चेन्नचेव्वाच्युत-नृपाल-पुत्र-सज्जन-स्तोत्रपात्र.....

1. Modern Tinnevely and Madura.

described. When the Mahomedans<sup>1</sup> invaded Karpūṣa (Vijayanagara), Veṅkaṭadeva Rāya, it is said, sought for the help of King Raghunātha whom the old father would not let go but for the insistent persuasion of Veṅkaṭarāya. On his way to Penngonda, capital of Karnāta, he passed through Candragiripuri<sup>2</sup>. The Murāsas<sup>3</sup> at Ballālapura put up some resistance; other enemies fled pellmell. Raghunātha won the battle. Then he came to the rescue of Kṛṣṇapa Nāyaka, of Tondā or Tondā-maṇḍala, at that time imprisoned by Veṅkaṭadeva-rāya. Out of gratitude Kṛṣṇapa gave his sister in marriage with Raghunātha.

The eighth canto describes the extension of material help by Raghunātha to the Brāhmanas tortured by Colaga<sup>4</sup>; to the king of Nepāla<sup>5</sup> against the Pāra-

1. Pārasika rulers of Bijapur and Golkonda.

2. Near Belgola, not far from Seringapatam. See Vr. 59-60, p. 87.

3. The inhabitants of Morasanūḍu i.e. the northern portion of North Arcot and neighbouring districts.

4. Raghunātha was installed king during the life-time of his father; see Sāhitya-ratnākara by Yajñanārāyaṇa Dikṣita, son of Govinda Dikṣita.

Colaga is mentioned as Solaga; see Purchas, His Pilgrimes, Vol. X, chap. VII. The Sāhitya-ratnākara depicts him in very bad colours.

5. Probably, the ruler of the island of Jaffna. This cannot be modern Nepal as it is described as an island accessible by a bridge of boats. Raghunātha calls himself “नेपाल-भूपाल-स्थापनाचार्य” in his भारत-संग्रह ।



gis<sup>1</sup> hereditary foes of the king ; and to Śrīraṅgarāya, son of Veṅkaṭeśvara of Karṇāṭa against Jaggarāya the usurper<sup>2</sup>. Afraid of Raghunātha, Colage (Solaga) sought for the help of Kṛṣṇapa<sup>3</sup>, brother-in-law of Raghunātha, who willingly assisted him quite against the advice of his ministers. Colaga, though at first secure in an island, was, however, subsequently vanquished and imprisoned by Raghunātha. Kṛṣṇapa fled away like a coward.

In the ninth canto the king of Nepāla (island Jaffna ?) is found approaching Raghunātha for reminding him of his promise for help. Raghunātha totally vanquished the Paraṅgis or the Portuguese and replaced the king of Nepāla in his former position. Then he proceeded to vanquish the rebellious kings of the western countries such as Pāṇḍya, Tuṇḍīra, etc. and met them at Topūr<sup>4</sup> on the bank of the Tānuraparṇī (locally called *Tāmbaravari*)

1. Feringees or the Portuguese. They dethroned the ruler of the island of Jaffna ; see Danvers' Portuguese in India, II, chap. VII, pp. 206-207.

2. He was either the brother-in-law or the Father-in-law of the late king Veṅkaṭapati. He massacred the whole royal family except one child Rāma by name whose life was somehow saved by the loyalist Yācama Nāyaka, founder of the Veṅkaṭagiri family. See *Sāhitya-ratnākara* and *Raghunātha-vilāsa-nāṭaka*, Act. IV.

3. He was at Chidambaram in 1599 A.D. His capital Gingi was bigger than any town in Portugal except Lisbon ; see Purchas, *His Pilgrimes*, vol. x, chap. vi, f.n. 6.

4. Its modern name is Tohur. It is situated on the southern bank of the Cauvery, two miles south of Grand

The tenth canto shows Raghunātha vanquishing the Kings of Pāṇḍya, Tuṇḍira, etc. one after another in quick succession. Jaggarāja, the former usurper of the throne of Karṇāṭa, died in the battle-field. Rāvillā Veṭṭan, Māknarāja Rāyn, Dalavāy Ceñca<sup>1</sup> and Śākabhūru all fled from the battle-field. The captured king of the Pāṇḍyas was out of compassion released by Raghunātha. Kṛṣṇapa, king of Tuṇḍira, again, began to create troubles. Raghunāth's armies marched against him while he himself remained at Tiruvaiyūr. The army captured Bhuvanagiri and other fortresses and defeated Kṛṣṇapa who was imprisoned by Raghunātha<sup>2</sup>.

The next canto begins with a description of Tanjore (Taṇjāvurn) decorated for the reception of victorious king Raghunātha. Women took a leading part in merry-making. It is said that they again made a grand display of their special proficiency in arts by composing all sorts of verses<sup>3</sup>, explaining learned articles and treatises in various languages, filling up the elliptical feet and composing at ease verses in eight languages and interpreting the compositions of famous poets and dramatists, solving

Anicut. He describes himself as “*दोल धरामण्डल-निखिल-भोग-विभव-निर्जिताखण्डल*” in his *Bhārata-sūra-saṃgraha*, Mss. 8676 and 8677 of Tanjore.

1. His name is also found in the Raghunāthābhyudaya of Vijayorāghava Nāyaka.

2. In accordance with Purchos, His Pilgrimes, vol. x, p. 218, Kṛṣṇapa had his blinded uncle imprisoned and himself managed to escape from the prison.

3. Viz., Citra, Bandha, Garbha and Āśu.

easily the disputed points in the works of great philosophers headed by Kaṇāda and Patañjali, playing the lute and other instruments, etc.<sup>1</sup> to the great satisfaction of the king. They entertained the king with music and dance. Again, they are also eulogised as good cooks<sup>2</sup>. They composed also a large number of panegyrics in various languages<sup>3</sup>, particularly on his conquests. Thus this canto is exclusively devoted to the description of the women of Tanjore including the members of the royal and noble families.

In the twelfth and last canto of the Raghunāthābhyudaya too the poetess describes the women of Tanjore, specially, their proficiency in music and dancing. They sang songs in Jayamaṅgala, Sīṃhalalilā and such other Rāgas and played the tālas called Ratililā, Turaṅgalilā, Raṅgābharana, Anaṅgaparikramaṇa, etc. They also danced, among others, a particular dance called Raghunātha-vilāsa named after the king. The work closes with a specially happy picture of the enjoying king.

The Raghunāthābhyudaya is important from two points of view :—

1. As a historical document of Tanjore at Raghunātha's time and the personal achievements of Raghunātha as well as his ancestors. The historical incidents mentioned in this work agree with those recorded in the Sāhitya-ratnākara,<sup>4</sup> Raghunātha-Bhūpa-vijaya, Raghu-

1. Canto x1, vv. 23-27, pp. 63-64.

2. Vv. 82-85.

3. V. 53. *See also* v. 97.

4. MSS. 4221 (complete) and 4222 (upto the tenth canto only) of Tanjore Maharaj Serfoji's Sarasvatī Mahā

nāthe-vilāsa-nāṭaka<sup>2</sup>, etc., of Yajñanārāyaṇa, son of Gevieda Dikṣita; the Rukmiṇī-kalyāṇa,<sup>3</sup> Kamalīet-kala-harpa<sup>4</sup>, Ratnakheṭa-vijaya<sup>4</sup>, Śaṅkarābhyudaya,

Library. Yajñanārāyaṇa whose poetic qualities were developed through the grace of Raghunātha

(मौढ-श्रीरघुनाथ-भूपतिक्रमा-स्कारीभवत्-साक्षिती-

साम्राज्यो निगमागमार्ध-निपुणः श्रीयच्चनारायणः ),

Says of Raghunātha—

जलनिधि-गर्भयास-यग-निर्भर-दर्परियु-

प्रतिद्विति-द्विरु-धिरु-कृति-नूतनदाशरघे ।

कवि-युध-गायकाभिमत-कल्पन-कल्पतरो

जय करुणा सनाथ रघुनाथ जनाधिपते ॥

This important work, *not as yet published*, is an indispensable guide for the history and culture of Tanjore about three hundred years ago.

1. This important work which is *not as yet available in print* is a very reliable and authoritative work on the life and many sided activities of king Raghunātha. The Sarasvatī Mahāl Library of Tanjore is in possession of only one MS. of the same, viz. MS. No. 4487.

2. Madras Oriental MSS. Library; Author Index, p. 68. published by the Adyar Library, Adyar.

3. Published from Srirangam, Vani vilas Press.

धीर-श्रीचिनमव्याचुतधराधीरेय-माग्योन्नती

राज्यं श्रीरघुनाथ-नायक-विभो रज्येत् सदृशं समाः ॥

4. Ratnakheṭa's i. e. Śrīnivāsa Dikṣita's wife, mother of Rājacūḍāmaṇi Dikṣita, was a very learned woman who is reported to have composed beautiful verses. She



saṃgraha,<sup>1</sup> etc., of Raghunātha himself; Pūrijāta-haraṇa-nāṭaka of Kumāra Tātācārya<sup>2</sup>; Ātma-parikṣā of Bhāskara Dikṣita,<sup>3</sup> etc.

2. As a record of women's achievements in the field of Literature. The claim put forward by the poetess that she was Sāhitya-sāmrājya-bhadra-piṭhārūḍha is no vain outburst. She asserts that she could make verses in eight languages and was an expert both in Śatalekhinī as well as Samayalekhinī<sup>4</sup>. That she was an expert in the arts of music, dance, cooking, etc., is evident from the vivid, though technical, descriptions of these in the work, particularly in its last two cantos.

In the work women play a prominent part indeed. Whereas the last two cantos are exclusively devoted to their eulogy and show them in their loveliest colour, the first six cantos also depict them truly well. The remaining cantos are concerned with warfare and struggle in which also women figure prominently.

The poetess compares the hero throughout the book with Rāma of the Rāmāyaṇa. Both Raghunātha and

Bhārata-saṃgraha, MSS. 8676 and 8677 of Tanjore Maharaj Serfoji's Sarasvatī Mahāl Library.

1. MSS. 9467 and 9468 of Tanjore Maharaj Serfoji's Sarasvatī Mahāl Library.

2. Son of Veṅkaṭācārya and grandson of Śrinivāsa-guru, MSS. 4381 and 4382 of Tanjore Maharaj Serfoji's Sarasvatī Mahāl Library. *Not available in print.*

3. MS. No. 7525 of Tanjore Serfoji Mahārāja's Sarasvatī Mahāl MSS. Library.

4. See the colophon to any canto of the work.

Raghunāthā Bhūpa of Tanjore were obtained by their parents as rewards for their severe penances from Lord Viṣṇu<sup>1</sup>. Blessed are the persons who cherish Raghunātha, like Rāmacandra, in their hearts<sup>2</sup>——says the poetess. But she has not cared to keep up the high ideal of Rāma's life, viz., sincere and pure love for Sitā and aversion to any other woman.

The short Introduction to the printed edition of the book contains in bare outlines only the contents of the book. In it nothing has been said about the metrical and the rhetorical excellence of the work. The book is however, very rich from the metrical point of view and therefore, a list of all the metres employed is appended (see Appendix II). The major portion of the work is composed is इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति । A large number of verses is composed in मालभारिणी । There are some verses in पञ्चचामर, प्रबोधिता and मञ्जु भाषिणी metres that are not commonly used.

This work, no doubt rich in rhetorical embellishments<sup>3</sup>, suffers from one great defect——the language is rather

1. Canto vi. Mūrtyambikā and Acyuta had to undergo severe penances for obtaining the son :—

एवंविधं नन्दनमिन्द्रवक्त्रे भजेमहि श्रीरमणं प्रसाद्य ।

विना तपोभिर्विविधैर्जगत्यां भजन्ति के वा सुत-रूप-भाग्यम् ॥

2. Canto xii, v. 89 (last verse of the work).

अधिकश्रियमव्युत्प्रेक्ष्युं रघूनाथं रघुनाथमेव साक्षात् ।

हृदये कलयन्ति ये महान्तः परमानन्दभरात् एव धन्याः ॥

Cp. viii, 99.

3. Canto viii, v. 10 ; व्यतिरेक ।

stiff. Unlike the Madhurā-vijaya of Gaṅgūdevī, it lacks spontaneity and easy grace. Her Sūrya-stotra<sup>1</sup> in the fourth cante is beautiful. The summary of the Rāmāyaṇa<sup>2</sup> in the same cante seems rather uncalled for though, probably, it was inserted for the pleasure of Raghunātha who was very much devoted to Rāmacandra and himself wrote the Āndhra-Rāmāyaṇa<sup>3</sup>.

### 6. *Tirumalāmbā.*

Tirumalāmbā flourished in the first half of the sixteenth century A. D. The Kulahasti Inscription, No. 157 of Epigraphic Reports of 1924, records that Acyutarāya was crowned King in 1529. He reigned till 1542. As the present work describes Acyutadeva as a king, it must have been composed between 1529 and 1542.

During her student-life as well, Tirumalāmbā appears to have composed verses as one of them is preserved in an inscription of the Viṭṭhala temple at Hampi, commemorating the gift of Suvarṇa-meru or a mountainous heap of gold by king Acyutarāya<sup>4</sup>. The inscription

„ „ vv. 41-42 ; प्रतियस्तूपमा ।

„ „ v. 34 ; विपम ।

„ „ vv. 53, 56 and 59 ; अर्थान्तरन्वास ।

1. Vv. 18-29.

2. Vv. 43ff.

3. Unfortunately this Rāmāyaṇa is no more extant. He is the reputed author of several Telugu works but only one of them, viz., the Vālmiki-carita is preserved in Tanjore MSS. Library.

4. Epigraphic Reports, No. 9 of 1904.



records her name as Oḍuva Turumalāmbā or Student Tirumalāmbā. Although we have no direct evidence at hand to prove conclusively the identity of the two Tirumalāmbās, yet it may, with a fair amount of certainty, be assumed that they are the same.

In the long colophon at the end<sup>1</sup> she does not refer to herself as a queen as is usually done by Queen authoresses, but only speaks of herself as very dear (प्रेमसर्वस्व) to the King and his confidante (विश्वासम्)<sup>2</sup>. So from this colophon it is not clear whether she was a court-lady, or an intimate friend of the king, or one of his queens, these two epithets being applicable equally to either. That she was not the chief queen is in any case clear from her own writing where she refers to Varadāmbikā as such<sup>3</sup>. This is supported by other important works like the Acyutarāyābhyudaya of Rājanātha Diṇḍimakavi<sup>4</sup>. In such works, however, we get no reference to Tirumalāmbā. Nowhere in the body of the Varadāmbikā-pariṇaya-

1. See the next foot note.

2. The editor of the printed edition thinks that "the phrase राजाधिराजाच्युतराय-प्रेमसर्वस्वविश्वासभुवा Shows that she was a queen of the Emperor." We do not see why this phrase should refer to a queen only, and not any one else. In fact, a queen or any other lady may be designated by these epithets. So nothing can be inferred definitely on the evidence of this phrase alone as the editor thinks.

3. P. 148, पट्टाभिषेक-महिषी-पदमयसुष्ठ्यै दत्त्वा, etc.

4. Madras Govt. MSS. Library, 3MSS., p. 9, Alphabetical Index.

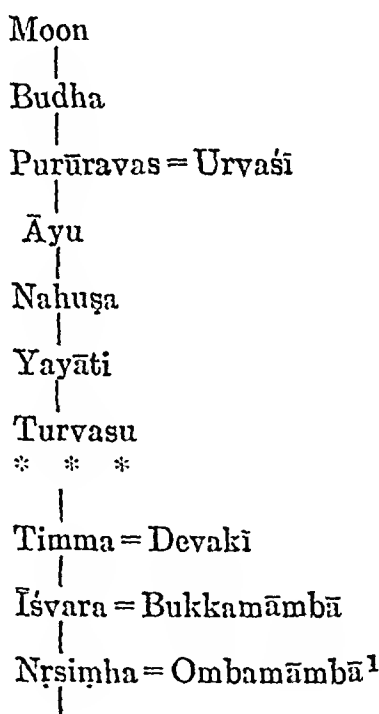
campū also is there any reference to Tirumalāmbū, either as a queen or otherwise. Therefore, it is rather difficult to determine her exact status from her own work or other standard Historical works.

In the colophon to the work Tirumalāmbū speaks of herself as a versatile genius—a musician, grammarian rhetorician, writer, connoisseur of various arts, linguist—and a patron of scholars and poets. She was religiously-minded,—making rich offerings to priests and various religious institutions. She asserts that she enjoyed the full confidence of the king and seems to be rather proud of the fact<sup>1</sup>.

1. The colophon :—इत्येकवाराकर्णनमात्र-दृढावधारित-नव्य-  
काव्य-नाटकालङ्कार-पुराणागम-रहस्य-सारस्यानुबन्ध-समिन्धान-स्वाभा-  
विक-प्रतिभानुभावया, विद्या-विशेष-निरवयव-विद्वद्गर-सकल-कविकुल-  
श्रवणानन्द—चिन्तितानन्ताभीष्ट-फलान्श्रयण-विश्रायण—कामगन्धीभवद-  
शेष-भाषा-विषय-सविशेषोन्मेष-चतुरिम—गर्भित-सरस-प्रवन्ध-सन्दर्भया,  
विविध-विद्या-प्रगल्भ-राजाधिराजाध्युतराय—सार्धमौम-प्रेम-सर्वस्व-  
विश्वासभुवा, निरुपाधिक-महोपकार-निर्माण-धर्म-निर्मल-हृदयया,  
निखिल-लिपि-विलिखन-नियत-वितरण-कृतदक्ष-द्वेष्टारविन्दया, विरिञ्च-  
चञ्चल-नयना-नखाञ्चल-समुदक्षित-विपक्षी-प्रपक्षित-पञ्चम-मधुरिमोदञ्चन-  
विकस्वर-कण्ठ-स्वरया, विपुल-तलातल-विहार-विनोद-साकारावतीर्ण-  
शतपर्णासन-वरवर्णिनी-मति-निर्णायिकया, नाना-देश-प्रतिष्ठितानेक-  
विरचित-वागपेय-पौण्डरीक-सर्वतोमुख-महाध्वर-द्विजवर-वितोर्यमाणा-  
श्रीविशेष-परिपोषित-भाग्य-सौभाग्यया, नियत-रक्षित-कवि-कुटुम्बया  
तिरुमलाम्बया निर्मितं वरदाम्बिका-परिणयनाम धम्पू-काव्यम्  
आधन्द्र-तारकम् अभिवर्धताम् ॥

The work that such a cultured lady has produced is indeed a very good specimen of the campū-kāvya. It is important historically as well as topographically. The work is also charming from the poetical point of view.

The pedigree of Acyutadevarāya given in the Varadāmbikā-pariṇaya-campū is historically correct. The traditional account of Divine ancestors varies, however, to a certain extent.




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1. Her cowives were Tippāmpa, mother of Viranarasimha and Nāgamāmbā, mother of Kṛṣṇadevarāya, grandmother of Tirumala and Tirumalāmbā and great-grandmother of Kṛṣṇa and Pedda Timma. Vide Acyutarāya-bhyudaya by Rājanātha Kavi.

Acyuta<sup>1</sup> = Varadāmbikā  
 Veṅkaṭādri<sup>2</sup>

This is the third Royal Family of Vijayanagara Empire founded by Bukka I with the aid of his Minister Mādhava Ācārya, later on known as Vidyāranya, author of Kāla-Mādhava, Jaiminiya-nyāya-mālā, etc.

The accounts of Narasimha, father of Acyuta, given in this work are also, on the whole, borne out by other evidences. He conquered all the neighbouring countries including Cola. About the Cola king it is stated in the Varadāmbikā-pariṇaya that he was taken as a prisoner but subsequently he managed to escape to the sea-coast. But there is a different version that Narasa killed the Cola. Again, the statement in the present work that the sovereign of Madura submitted to him without fight is not borne out by the evidence of the Acyutarāyābhyudaya of Rājanātha<sup>3</sup>. Then he conquered the ruler of Seriṅga-patam, captured the forts of Dumakur and Taraṅgi and the Sultan, perhaps Yusuf Adil Shah of Haiderabad. Narasimha restored his country to the Sultan after his submission.

Narasa married Obamāmbā, daughter of Rucirāja and Śrīrāmāmbikā. There is no reference in this work to his previous two wives, Tippāmbā and Nāgamāmbā. By

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1. His brother was Raṅga, father of Sadāśiva.
  2. Known as Cina Veṅkaṭādri.
  3. कंसं यथा कैटभजिह्वलेन समन्वितः सैनिकमब्रह्मन्ता ।

मदप्रवृत्तं सर्वं मयित्वा महीमहेन्द्रो मधुरामदायीत् ॥३१॥

महेन्द्र-लोकं सरवाय दत्त्वा मध्येसमौकं मधुरां स जह्वे । ३२ (क)

Obamāmbā he got a son who was named Acyutarāya after the name of god Acyuta. Acyuta ascended the throne when he was quite grown-up. He married Varadāmbikā, younger sister of his Ministers both called Tirumalarāja. They had, after a considerable time, a son called Cina-Veṅkaṭādri. Satisfied with the learning and achievements of his son, Acyutarāya installed him as the Heir Apparent. This book ends with a prayer to Veṅkaṭādri (Tirupati) for the long life and all-round happiness of Acyuta, Varadāmbikā and Cinaveṅkaṭādri.

With womanly sympathy our poetess goes to the extent of giving a vivid description, whether real or fictitious, of the first meeting between the lovers, the consequent pangs suffered by both of them, etc. Having described the conquests of Narasimha, she unlocks her heart and tenderly delineates beautiful pictures of a devoted wife (Varadāmbikā) and mother in succession.

The descriptions of Vijayanagara<sup>1</sup>, Tonḍa-maṇḍala (Tunḍira-deśa)<sup>2</sup>, Cola<sup>3</sup>, the river Kāveri<sup>4</sup>, Adam's bridge<sup>5</sup>, Seringapattam (Śrīraṅga-paṭṭana)<sup>6</sup> represent vividly the topography of Southern India of the sixteenth century A.D.

1. Pp. 19-25, विद्यापुरी वीरवरः स्वधाम्ना व्यद्योतत व्याप्त-जगत्प्रयोक्तः ॥ And pp. 83-84.

2. Pp. 25-34 (single sentence).

3. P. 34

4. Pp. 35-43:—सान्द्रतरतट, etc.—

कवेरजायाः कलितोरु-भोगान् दृष्ट्वा पुरो दक्षिण-कूलभोगान् ।

वरुथिनीं वल्गु-परिग्रमातां निवेशयामास नृपालसिंहः ॥

5. Pp. 78-79.

6. Pp. 79-80.

The Varadāmbikā-pariṇaya-campū is full of long compounds running over many lines in print, even pages at times and as such, outstandingly represents the Quality called Ojas<sup>1</sup>. But sweetness and simplicity are not altogether wanting; for example, we have simple and charming descriptions of the royal bridegroom Acyuta bringing his bride to his own palace<sup>2</sup>, the advent of the spring, etc.<sup>3</sup>

1. Dandin's Kāvyaḍarsa, I—

श्रोजः समासभूयस्तमेतद् गद्यस्य जीवितम् ।

2. प्रविश्य तस्मिन् प्रमना नृपाल-

स्तां राजकन्यां विधिनीपयस्य ।

श्रियं पयोधेरिव श्रेयशायी

समानयत्तां सदनं स्वकीयम् ॥ V. 127

The king now enjoys himself in her company :—

पट्टाभिषेकमहिषीपदमप्यमुष्यै

दत्त्वाऽधिकप्रणयदर्शित-कौतुकश्रीः ।

दौषीपतिः सह तयाऽन्वभवत् समस्तान्

विख्यातराग-सुभगान् विषयोपभोगान् ॥ V. 128

3. At the advent of the spring, everybody is gay, none the less the youthful ladies :—

आराम-कामास्त्र-निकेतनेऽस्मिन्

अस्मासु सर्वायुध-हारिणीषु ।

चूताङ्कुरं तस्य पिकाः प्रियास्त्रं

चञ्ची निधायैव समुचलन्ति ॥ V. 139

and eversomere the Queen—

एवंविधैर्नर्म-वचोविलासैः सखी-जनस्य श्रवणातिथेयैः ॥

अन्नात-पुष्पावचय-प्रयासा देवी तदा कस्य-गतैरचारीत् ॥ V. 140

And so on (see vv. 166, 157, etc.)

The high-soaring poetic imagination of Tirumalāmbā makes a lasting impression. Grand indeed is the description of the evening<sup>1</sup> :—

The setting sun is nothing but a ruby-lid which being removed by the childish moon from the top of the sky-vessel, dense darkness sets in

अरविन्द-बन्धु-कुसुमिन्द-पिधाने

चपलेन बाल-शशिना व्यपनीते ।

घुस्रणं वियन्मधव-नील-करण्डाद्—

गलितं यथा घनमदृश्यत सन्ध्या<sup>2</sup> ॥ V. 158

Again, the sun behaves like a chamberlain of Lord Nārāyaṇa who makes Lakṣmī (beauty) leave her lotus-home and accompany him for the region of Viṣṇu lying on the Ocean Kṣīroda :—

सागरोदर-शयस्य सुरारेः कञ्चुकीव विलसत्कर-दण्डः ।

इन्दिरां दुग्मणिरम्बुज-गेहादात्मनैव सह नूनमनेषीत्<sup>3</sup> ॥ V. 159

Thus it cannot be denied that though her style is usually heavy, long compounds retarding its easy flow—yet at times we get indeed fine imageries couched in beautiful language.

1. Pp. 170-173.

2. P. 173.

3. The idea is :—Lakṣmī has to leave her paternal residence as it were for the house of her Lord Nārāyaṇa in the company of his chamberlain, the sun ; in other words, the lotuses fade away as soon as the sun sets.

The work is rich in rhetorical embellishments. It furnishes good examples of anaprūsa and yamaka ; nad of arthāntara-ayūsa, parisamkhyāna, virodha, śleṣa, saṅkīrti, svabhāvokti, etc. Here similes and metaphors are not novel and striking.

Tirumalāmbā uses, among others, the following metres : Drutavilāṣita, rathoddhatā, śālīlā, svāgatā, anpaccādasika, vaṁśastha, kalahansa, mañjuhūṣiṇī, praharṣiṇī, pṛthvī, aakṣṛṭaka mūlinī, śikhariṇī, viyoginī and hariṣaplatā.

From the accounts given above it is seen that Queen Gaṅgādevī and Queen Lakṣmī, Madhuravūṇī, Tirumalāmbā, and Rāmāhadrāmbā, i.e. all the poetesses dealt with above except Devakumārīkā flourished in the south. The credit for fostering the poetic talents of these gifted ladies goes mostly to the Vijayanagara emperors and the Nāyaka Bhūpas of Tanjore. Whereas Lakṣmī Rājū is a modern poetess, Gaṅgādevī is the oldest of them all. Madhuravūṇī and Rāmāhadrāmbā flourishing in the court of the same patron Raghunātha are contemporaries. Tirumalāmbā who flourished in the court of Acyutarāya, brother-in-law of the father of Raghunātha Bhūpa, was a senior contemporary, if not contemporary at all, of Rāmāhadrāmbā and Madhuravūṇī. There is a difference of some 75 years between the dates of these last-mentioned poetesses.

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# DEVAKUMĀRIKĀ

वैद्यनाथ-प्रासाद-प्रशस्तिः

अथ वंश-वर्णनम्

1. शिवं सास्वमहं<sup>1</sup> वन्दे विद्या-विभव-सिद्धये ।  
जगत्-सूति-हरं शम्भुं सुरासुर-समर्चितम् ॥ <sup>2</sup>
2. गुह्यद-भ्रमद-भ्रमर-राजि-विराजितास्य<sup>3</sup> ।  
स्तम्बेरमाननमहं नितरां नमामि । <sup>4</sup>  
यत्-पाद-पङ्कज-पराग-पवित्रितानां  
प्रत्यूह-राशय इह प्रशमं प्रयान्ति ॥ <sup>5</sup>
3. शारदा वसतु शारदाम्बुज-  
स्नानना मम सुखाम्बुजे सदा ।  
यत्-क्षपा-युत-कटाक्ष-भाग् यतोऽ-  
भाग्य-लोपमयमेति मानवः ॥ <sup>6</sup>

1. cp. RaghV., 1. 1 ; गौरी, v. 1, Sanskrit Poetesses, (henceforth abbreviated as SansP.) part A.

2. M. अमुष्टुप् ।

3. Swarms of bees are supposed to enjoy themselves on the sweet-scented elephant-face of गणेश ।

4. In rituals, गणेश is to be worshipped first of all. He is the remover of all evils and is always addressed as विघ्न-विनाशन ।

5. M. वसन्त-तिलक ।

6. M. रथोद्धता ।

4. स भूयाद् एक-लिङ्गेशो <sup>1</sup> जगतो भूतये विभुः ।

यस्य प्रसादात् कुर्वन्ति राज्यं राणा भुवः स्थिरम् ॥ <sup>2</sup>

5. यदेक-लिङ्गं समभूत् पृथिव्यां

तेनैक-लिङ्गेत्यभिधाऽभ्यधायि ।

चतुर्दशी माघ-भवा हि कृष्णा

तस्यां समुद्रभूतिरभूच्छिवस्य ॥ <sup>3</sup>

6. तदा सुनीनां प्रवरस्तपस्वी

हारौत-नामा <sup>4</sup> शिव-भक्त आसीत् ।

स एक-लिङ्गं विधिवत्-सपर्या-

विधेरतोषिष्ट <sup>5</sup> शिवेष्ट-निष्ठः ॥ <sup>6</sup>

1. For एकलिङ्गेश, see Tod's Annals of Rājasthāna (henceforth, abbreviated as AnnRaj.), vol. I, pp. 534 ff. एकलिङ्ग is the family deity of the राणाs of Chitor.

2. M. पनुष्टुप् ।

3. M. इन्द्रवज्रीपेन्द्र-वज्रा-मिश्रीपजाति । The metre of the verses in this canto is उपजाति, a combination of the इन्द्रवज्रा and उपेन्द्रवज्रा or these latter two except where mentioned otherwise.

4. A legend that is confirmed by Tod ; AnnRaj, Annals of Mewar, Chap. II, p. 235.

5. The root तुष् is अन्तर्भूत-व्यर्थ here. The आत्मनेपद is to be accounted for by the dictum—

आत्मनेपदमिच्छन्ति परस्मैपदिनां क्वचित् ।

कदाचित् कृप्यते माता नीदरस्या हरीतकी ॥

6. M. इन्द्रवज्रीपेन्द्र-वज्रा-मिश्रीपजाति ।

7. वापाभिधो रावल<sup>1</sup> उन्नतेच्छो  
 हारांतमेनं गुरुमन्वमंस्त ।  
 विद्या-प्रसादोदय-बुद्धि-वृद्धे  
 यथा<sup>2</sup> मरुत्वानिव वागधीशम् ॥
8. तस्योपदेशेन समग्र-सिद्धे-  
 वापानृपस्याथ बभूव सिद्धिः ।  
 आराधनात्तुष्टिमतीऽस्य शम्भो-  
 स्तदेक-लिङ्गस्य विभोः प्रसादात् ॥
9. <sup>3</sup> सूर्यान्वयोऽसाविव तिस्र-रश्मिः  
 प्रताप-संशोपित-कर्दमारिः ।  
 समुच्छ्रसत्-स्त्रिय-मुखाञ्ज-यो-  
 दूरीभवद्दृष्ट-खलान्वकारः ॥
10. अथाभवद् राण-पदं वितन्वन्  
 राहृष्य-राणः<sup>4</sup> प्रथितः पृथिव्याम् ।  
 तदादि तद्-वंश-भवा नरेन्द्रा  
 'राणे'ति<sup>5</sup> शब्दं महितं भजन्ते ॥

1. See p. 238 of the AnnRaj. for this name.

2. यथा in the sense of इव is redundant here.

3. For the Rajput races who claim descent from the Moon and Yadu, see AnnRaj., p. 87 f. For the राणाs being the direct descendants of राम, of the solar line, see op. cit., p. 88.

4. An ancient bard of Bappa Rawal's family ; he succeeded Bappa in Samvat 1257, A.D. 1201. He ruled? thirty-eight years.

5. A change introduced by राहृष्य from the title 'रावल to

11. रणे स्थिरत्वन्तु तदा! नृपाणां  
 दिनाधिनाथान्वय-सम्भवानाम् ।  
 चतुर्दिगन्त-प्रथितं हि राण-  
 पदं हि तत् सार्थकतामवाप्तम् ॥
12. राहृष्य-राणान्नरपाल आसीदु<sup>2</sup>  
 धनुर्भृतां सुख्यतरः पृथिव्याम् ।  
 जितारि-वर्गः परम-प्रधानः  
 सुश्राव्य-कीर्तिर्नरवन्नरेन्द्रः ॥
13. दिनकरस्तु ततोऽप्यभवत् सुतो  
 दिनकर-दुप्रति-भाङ् नरपालतः ।  
 अवनि-मण्डल-भूपति-मण्डलो-  
 मुकुट-रत्न-विराजित-पत् कजः<sup>3</sup> ॥<sup>4</sup>
14. यशस्करां द्रुहाभवत्ततो  
 यशसैवातिसमुज्ज्वलां भुवम् ।

राणा for denoting the completion of his feud with Mokul who enjoyed the title राणा । राणा ; skilful in warfare ; रण' जानातीति राणः ।

1. सदा ?

2. Perhaps the nine Princes of Chitor who ascended the throne within the short period of fifty years and whose names are not known, are mentioned by name here.

3. कज means पद्म ; which grows in क or water.

4. M. द्रुत-विलम्बित ।

वुभुजे युग<sup>1</sup>-दीर्घ-बाहु-भृ-

न्निज-वीरत्वमयन् द्विपत्स्रपि ॥ <sup>2</sup>

15. ततस्तु नागपालोऽभूद्वागायुत-बलीत्कटः ।

शशास वसुधामेतां प्रजा धर्मेण पालयन् ॥ <sup>3</sup>

16. ततोऽभवत् पूर्ण-मनोरयोऽयं

कृपाण-पाणिः किल पूर्णपालः ।

पूर्णं सुखैः पालयतीति विश्व<sup>4</sup>

तत्-पूर्णपालत्वमधायि तेन ।

17. तस्मादभूदुग्रतरस्य पृथ्वी-

मल्लोऽरि-हस्तिष्विव हस्ति-मल्लः ।

ये युद्ध-मल्ला बल-दर्प-नद्धा-

तस्मादवापुः खलु भङ्गमेव ॥

18. तस्माद् भुवनसिंहोऽभूद् धराधीशो महेन्द्रवत् ।

युधि भूपाल-मातङ्गः पलायन्ते यदीक्षिताः ॥ <sup>4</sup>

19. तत्-सुलुरुग्रः किल भौमसिंहो <sup>5</sup>

भयंकरो भौम इवाहितानाम् ।

1. AmarK., III 3. 24, p. 192, "यानाद्यङ्गे युगः पुंलिङ्गः"; see also चौखामिन्'s interesting note on the same, op. cit ; cp. KalpDK. p. 104, v. 137 ; AbhCin, 3. 420, p. 302.

2. M. सुन्दरी or द्वितीयोऽभि ।

3. M. शोक ।

4. M. शोक ।

5. For a detailed account about him, see AnnRaj., p. 276 f. He fell in the battle, in 1303 A.D., against Alla-o-din.

एकातपतां! भुवनेत्य वीरो

निष्कण्टकां दौघ<sup>१</sup>-भुजो<sup>२</sup> बुभोज ॥

20. तदङ्ग-जन्मा जयसिंह-राणो<sup>३</sup>

भुवं समग्रां प्रथितः शशास ।

जयो हि यस्मिन् स्थिरतामुपेत्य

पुनर्न कस्मिन् स्थिरतां वभाज ॥

21. तदात्मजः सागर-धीर-चेता

नाम्ना ततो लक्ष्मणसिंह<sup>४</sup> आसीत् ।

यो मेघ-नादं सुविजित्य गोभिः

स्थितो हि रामानुजवन्नरेन्द्रः ॥

22. तस्मान्महीयान् अरिसिंह-भूपो<sup>५</sup>

भू-मण्डलाखण्डलतां जगाम ।

लसद्विषत्-कुञ्जर-मस्तकीद्यन्-

मुक्ताभिराकीर्ण-पदाग्र-भूमिः ॥

1. Note the सनाधि or Transferred Epithet here.

2. All the heroes are proverbially possessed of long arms; see the description of Arjuna in the MBh. ; Ragh V.I. 13.

3. The favourite son भीमसिंह who survived his father, mother and brothers.

4. According to Tod, लक्ष्मणसिंह ascended the throne before भीमसिंह and अजयसिंह । सागर is not mentioned in the Annals.

5. See p. 280, AnnRaj, acc. to which he was the elder brother of अजयसिंह ।

23. ततोऽरिसिंहादभवद्धमोरः<sup>1</sup>

समिद्ध-तेजा इव शम्भुरीढः ।

शिरः-खलत्-स्वर्धनि-सुप्रवाह-

पवित्रिताशेष-जगज्जनौघः ॥

24. यश्चैक-लिङ्गस्य शिवस्य लिङ्गं

पुनर्वशित्वाहृतमुद्धार ।

शिवाज्ञयैव प्रमथाधिनाथ-

सेना-विधिं स स्वयमन्वकार्पीत् ॥

25. हमोर-देवाटलभत्<sup>2</sup> सुर-श्री-

यः क्षेत्रसिंहः<sup>3</sup> पितुरेव राज्यम् ।

यस्मिन् महीं गामति वीर-वर्ये

स्थिता श्रुतौ तस्करता प्रजासु<sup>4</sup> ॥

1. Son of अरिसिंह and the Chundano Rajputnee. It was the last wish of his grandfather भोजसिंह that he would be offered the throne after the death of his uncle अश्वसिंह । Thus was expelled from the throne सुजनसिंह one of whose descendants, the celebrated शिवाजी, the founder of the Mahratta nation, later on made a history of his own. The गुर्जा of Nepal also originated from another Rajput prince who was also expelled from Chitor.

2. According to the dictum, अवि माषं मधं कुर्याच्छन्दोमङ्गं न जातु-चित्, the poetess makes अलभत अलभत् for the sake of metre.

3. See Ann Raj., p. 285. He ruled Chitor from 1364 to 1382 A.D. Worthy son of हमोर, he went on conquering regions after regions but unfortunately he lost his life in a family broil at the hands of one whose daughter he had intended to marry.

4. cp. RaghV. 1. 27.



26. लक्ष्य-व्यधान्<sup>1</sup> योध-गणान् विधत्ते

लक्षावधि द्वाग् धनमत्र दत्ते ।

यो लक्ष-वारं विवभञ्ज शत्रूँ-

<sup>2</sup> लक्ष्मासिधोऽस्मादुदभून्नरेन्द्रः ॥

27. सकार-वाची खलु विष्णुशब्द

उकार-दाची किल शम्भुशब्दः ।

तौ चेतसि स्वे कलयत्यभीक्ष्णं

तस्मान्नृपो मीकल<sup>3</sup> इत्यभाणि ॥

28. स मीकलः सर्व-गुणोपपन्नं

सम्प्राप पुत्रं किल कुम्भकर्णस्<sup>4</sup> ।

1. व्यध means वेध ; see AmarK., 3. 2. 8, p. 184.

2. लक्ष्मिंह assassinated जैवसिंह and ascended the throne of Chitor in 1382 A.D. He was the founder of the mines of his country and a valiant king, he encountered Mahamed Shah Lodi. He contributed to the prosperity of his country in various ways.

3. He ascended the throne in A.D. 1397 against the interests of his elder brother चण्ड who promised to renounce his birth-right. The change of the rule of primogeniture almost broke the royal line. As his stepmother, however, realised her mistake at a time that was not too late for remedy, चण्ड came back to Chitor and drove off the usurpers, the father and brother of his step-mother. This powerful king was assassinated by the natural brothers of his father.

4. कुम्भ had to face difficulties at the beginning of his reign (1433 A.D.). He sought the help of the prince of

यः कुम्भ-जन्मेव विपन्न-सैन्य-

महार्णवस्थान्य इच्छावतीर्णः ॥

29. यः कुम्भकर्णादपि युद्ध-शाली

यः कुम्भकर्णारि-मनाः<sup>1</sup> सदैव ।

यः कुम्भि-दाने<sup>2</sup> धृत-चित्त-वृत्तिः

स कुम्भकर्णैत्यभिधां बभार ॥

30. स रायमल्लो<sup>3</sup> गुरु-कुम्भकर्णाद्

भुवं समयां विधिवच्छशास ।

यं रायमल्लं प्रति मल्ल-योद्धा

धरा-तलेऽस्मिन् न बभूव कश्चित् ॥

Marwar which was a really right step to success in life. He married नीरावाड़, the famous Hindu Female Saint and Poetess. He ruled for 35 years with triumphant glory but ended his life rather disgracefully—both for himself and for his son उदयसिंह, who assassinated him in A. D. 1468 and whose five years' reign at Chitor is a dark chapter in the Annals of Mewar.

1. कुम्भकर्णारि is राम । That he was extremely religiously-minded is evidenced by his monuments consecrated to religion and particularly, by his commentary on the गीत-गोविन्द, a devotional work (published by the निर्गुण-सागर Press).

2. Who constantly offered gifts just as an elephant emits ichor. कुम्भिनी दानम् इव दानं तस्मिन् ; note the pun on दान । In the case of the elephant, दान means ichor and in the case of the king it means gifts. कुम्भ-दाने ? i. e., who liberally offered pitcherfuls of gold, silver, etc.

3. रायमल्ल was the heir-apparent of कुम्भकर्ण who exiled

31. तदङ्ग-जन्मा भुवन-प्रकाण्डः

संग्रामसिंही<sup>1</sup> भुवमन्वशासीत् ।

क्लेच्छाधिपं योध-गृहीत-सुक्तं<sup>2</sup>

चकार कारुण्य-रसाभराद्<sup>3</sup> यः ॥

32. तेनाऽऽससुद्रान्त-जिगीषुणा हि

भूपाल-लोको वशमप्यनायि ।

संग्रामसिंहेन गुणैकधान्ना

रामाभिरामेण नृपोत्तमेन ॥

33. पार्थिवात् ससम्भवत्ततः परं

दीप्तिमान् उदय-सिंह-भूपतिः<sup>4</sup> ।

his son for an apparently trivial offence. Raemul defeated Udaya and ascended the throne in 1530 A.D. He had three sons and two daughters. The sons made his life simply miserable. Surajmall, brother of the king, was at the root of all these troubles.

1. Better known as सङ्ग । He ascended the throne in 1509 A.D. He fought with Baber in 1528 A.D. It is suspected that he was administered poison by his ministers. His third son Ratna succeeded him in A.D. 1530, who was in his turn succeeded by विक्रमजित्, his brother in 1535. Then came to the throne the bastard वनवीर who tried to assassinate the posthumous son of सङ्ग, viz., Udaya.

2. पूर्वं योध-गृहीतः पश्यान्मुक्तः ; स्नातानुलिप्तवत् समासः ।

3. कारुण्यमेव रसः ; आ (समन्तात्) भरः—सह सपेति समासः ।

4. Udaya ascended the throne of Chitor in 1541-42 A.D. He was really a worthless ruler, particularly in contrast with

येन विश्व-वलयेक-भूषणं

भूभृतोदयपुरं विनिर्मितम् ॥

34. १ प्रतापसिंहोऽथ वभूव तस्माद्

धनुर्धरो<sup>२</sup> धैर्य-धरो धरित्रयाम् ।

स्तेच्छाधिपैः चक्र-कुलेन सुक्ती

धर्मोऽप्यथैनं शरणं जगाम ॥

35. प्रतापसिंहेन<sup>३</sup> सुरचितोऽसौ

पुष्टः परं तुन्दिलतामगच्छत् ।

अकार्वर-स्तेच्छ-गणाधिपस्य

परं मनः-शल्यमिवाभवद् यः ॥

Akbar, the Mogul emperor, who was ruling the Northern India at that time. He survived the loss of his country for five years and died when only 42.

1. प्रतापसिंह was offered the throne by Kishna against the express wish of उदयसिंह who wanted Jugmal to be the king.

2. By लघुषा, it means here धनुर्धर-तम ।

3. Pratap was the miracle prince of Chitor who infused new spirit into his countrymen at the teeth of antagonism even from his blood relations, viz., the princes of बिकानौर, अम्वर, साडीशार and his own brother सागरजी । Amidst such odd circumstances, the ruling genius of Pratap protected him as well as his country. He dictated that all the सौसोदियास must leave aside their houses on the plains of Mewar and live with him in the hills. When सानसिंह, brother-in-law of Akbar, was refused the honour of dining with प्रतापसिंह, सानसिंह promised to see the downfall of Mewar and प्रताप even

धराधिपत्यं विधिवद् विधाय  
शक्रासनस्यार्धमथाधितष्ठौ ॥

41. तदङ्ग-जन्मा जयसिंह-राणो<sup>1</sup>  
धुरं धरित्रया विभराखभूव ।  
यो दान-दाक्षिण्य-गुणैक-सिन्धु-  
भाग्याधिको बुद्धिसतां वरिष्ठः ॥

42. नृणासहं भूमि-पति<sup>2</sup> यदुक्तं<sup>3</sup>  
क्षणं सत्यं जयसिंह-राणे ।  
वचोऽस्ति यद् वेगवती तदीया  
सरः कृता सेतु-विवन्धनेन ॥

43. अमर-<sup>3</sup>नर-पतिस्तत्-सुनुरेवाभवद् यः  
सकल-नर-पतीनामेष मूर्धन्य आसीत् ।

1. जयसिंह succeeded his father राजसिंह in 1681 A. D. He had a miserable home-life. As a matter of fact, his son Amara actually led an army against him with the result that he had to be exiled from Mewar for the life-time of the ruling राणा ।

2. BhG., 10.27 This stanza does not make good sense as the first part of the verse does not seem to have anything to do with the second.

3. This turbulent prince, though suffering for his morally, unpardonable behaviour towards his father tried his level best to liberate Mewar from Mogul rule. He vehemently protested and led a serious campaign against the re-introduction of the Zezeya tax by the Mogul ruler Ferocksere.

विधि-विरचित-रेखां यो दरिद्रो भवेति  
स्व-विहित-बहु-दानैरर्थिनामायमाष्टिः<sup>१</sup>

44. शिव-प्रसादाद् वर-सट्-विलास-

पदाभिधं सौधमयातनिष्ट ।

स राज-राजाद्वि<sup>२</sup>-समान-मानो

महेन्द्र-तेजा अमरेश-राणः ॥

45. अन्तस्तडागं<sup>३</sup> जग-मन्दिरं यन्-

मध्ये-समुद्रं रजतोच्चयः किम् ।

अकारि तेनामरसिंह-नाम्ना

विभाति वैकुण्ठमिव द्वितीयम् ॥

46. अथामरेन्द्रस्य सुरेन्द्र-कल्पो

हठादसौ शाहपुरं बभञ्ज ।

ज्वलद्भुताशाबलि-दिग्ध-दोर्ध-

स्तम्भं बभौ किंशुकयुग्-वनं वा ॥

47. अखण्डिताङ्गं<sup>४</sup> भुवन-प्रकाशं

विस्तारिताशं<sup>४</sup> किरणैक-रम्यम् ।

1. M. मालिनी ।

2. i.e. कैलास ।

3. तडागस्य अन्तः अन्तस्तडागम् । अन्त्यर्थास्ति योग-विभागात् समासः ।

4. The moon, which extends the horizon.

यः कीर्ति-चन्द्रं प्रविधाय भ्रूसौ

वलारि-लोक'<sup>1</sup> बहु-वित्तदोऽगात् ॥

48. वंशो विस्तारितां यातु राण-भूमि-भुजामयम् ।

यावन्नेरुधरा-धारी यावच्चन्द्र-दिवाकरो ॥<sup>2</sup>

इति देवकुमारिका-नाम-राज-माह-कृत-वैद्यनाथ-प्रासाद-  
प्रशस्तौ वंश-वर्णनम् ।

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1. The region of वलारि i.e. Indra ; so इन्द्र-लोक is meant here.

2. अनुष्टुप् ।

## अथ द्वितीय-प्रकरणम् ।

49. तदङ्ग-जन्मा भुवनैक-वीरो  
 भू-मण्डलं भूषयतीह नित्यम् ।  
 संग्रामसिंहः युत-शास्त्र-धर्मा<sup>1</sup>  
 धर्मावतारः प्रथितः पृथिव्याम् ॥१॥<sup>2</sup>
50. मुन्यङ्ग-सप्तेन्दु<sup>3</sup>-युताब्द-शक्र<sup>4</sup>-  
 मासि सिते नाग-तिथौ<sup>5</sup> गुरौ च<sup>6</sup> ।  
 पट्टाभिषेकोत्सव-सम्पुद्गतै<sup>7</sup>  
 संग्रामसिंहस्य शुभं तदासीत् ॥२॥

1. मर्मा ?

2. The metre used in this canto is either इन्द्रवज्र, उपेन्द्रवज्र, or उपजाति, their combination except in a few verses, where the metres will be separately noted.

3. मुनि = 7, अङ्ग = 6, इन्दु = 1.

Therefore the date of संग्रामसिंह's accession to the throne is the 1767 Samvat i. e. 1710-11 A. D. Acc. to the AnnRaj., Samgrama reigned from 1716 A. D.—1734 A. D.

4. i. e. ज्यैष्ठ-मास ।

5. i. e. the पट्टमौ ।

6. i. e. Thursday.

7. So the coronation of संग्रामसिंह took place on Thursday, the eighth day of the white half of the moon in the month of ज्यैष्ठ in 1710-11 of the Samvat era.



## 51. पुरोहितः श्री-सुख-रास-नामको

वृद्धः सुराणामिव यो वृहत्सतिः ।

सर्वं तनोति स्य विधिं विधानवित्

पट्टाभिषेकोत्सव-योग्य-मन्त्रतः<sup>1</sup> ॥३॥<sup>2</sup>

## 52. तीर्थीदकैः काञ्चन-कुम्भ-संस्थै-

सूर्वाभिषिक्तोऽथ नृपः स-मन्त्रैः ।

ततस्तु नेपथ्य-विधिं दधानो<sup>3</sup>

<sup>4</sup>घर्माभिमुक्तार्क इव व्यराजत् ॥४॥

53. अशोभतासौ भ्रमु<sup>5</sup>-कामुकेन

मतङ्गजेनेव मदोत्कटेन ।

क्रामन् पुरीं देव-पुरीमिवेन्द्रो

लोकाभिरामां नर-देव-नङ्गाम् ॥५॥

1. For the Vedic sources of these mantras, see TaitSamh

1. 8 ; TaitBrah. i. 6-8 ; PancBrah. 18. 8-11 ; AitBrah. 7. 13-8 ; SataBrah 5 ; 2. 3-5. 5. ApasSS. 18 ; BaudhSS 12 ; KatSS. 15 ; AsvSS. 9. 3, 4 ; SanSS 15. 12-27 ; 16. 18 ; LatSS. 9. 1-3 ; VaitS. 36. ManSS. 9 ; KatSamh. 15 ; MaitSamh. 2. 6 ; VajSamh. 10. 10.

2. M. वंश-स्थविल ।

3. Having put on (royal) robes.

4. घर्म means summer ; see AbhCin. 2. 218, p. 127. So घर्माभिमुक्तार्क would mean the sun in the rainy reason.

5. अशोभयत् सोऽधमु—? अधमु means पूर्व-दिक्-करिणी ; so her lover is पूर्व-दिग्-गज i. e., ऐरावत । Cp. AmarK., 1. 1. 46, p. 10. "ऐरावती ..... अधमु-वल्गमाः ।"

54. यस्याभिषेकाभ्यु-समाद्वै-वेदी  
 यावन्न चाऽऽश्यायत<sup>1</sup> तावदेव ।  
 सुदुःसहः शत्रु-गणैः प्रतापो  
 दिगन्तराण्येव समभ्यगच्छत् ॥६॥
55. ततो निजस्योदत<sup>2</sup>-वंश-नाम-  
 धरं महोद्यं रावलीश<sup>3</sup>-पुत्रम् ।  
 मेवातिनामेव पराजयाय  
 संग्राम-<sup>4</sup>नामानमुपादिशत् सः ॥७॥<sup>5</sup>
56. कायस्य उग्रः किल कान्यजिद् य-  
 स्तमादिशद् दुष्ट-वधाय वीरम् ।  
 गतौ तु युद्धाय महौजसौ तौ  
 यत्रास्ति मेवातिगणः स दृप्तः ॥८॥

1. श्यै is a गत्यर्थक root ; when preceded by चा—it, however, means to dry up, e. g. पथपाऽऽप्यान-कर्मणः, RaghV. iv. 24.

2. The reading निजस्य is wrong, both grammatically and in sense.

3. रा should be र ; the line is, as at present, metrically defective.

4. This संग्राम is रावलीश-पुत्र संग्राम and not identical with the king.

5. See verses 9-10, प्रकरण 4.

57. स्नेच्छाधिपैस्तेरपि युद्ध-दत्तैः  
 संग्रामसिंहस्य च योद्धृ-मुत्थैः ।  
 घोरं महा-चित्त-करं निशुद्धं<sup>१</sup>  
 देवासुराणामिव तत्र आसीत्<sup>२</sup> ॥८॥

58. तज्जन्य-भूमेरिदमन्तरालं  
 पतञ्जलज्जगतीतिरिव व्यरोचत्<sup>३</sup> ।  
 निस्त्रिंश<sup>४</sup>-वाणावलि-कुन्त-शक्ति-  
 प्रासादिभिस्तत्र दिवापि तून्<sup>५</sup> ॥९॥

59. दलिलखानो रण-रङ्ग-धीर-  
 स्तं मावसिंहो<sup>६</sup> युधि संजघान ।  
 स चावधीत्तं समरेऽपि देवा-  
 सुरेन्द्र-लोकं प्रतिजगमतुस्तौ ॥११॥

1. Personal struggle or close fight.

2. आसीत् ? otherwise, the metre becomes defective.

3. The form may either be व्यरोचत ( लङ् ) or व्यरुचत् ( लुङ् ) । In either case, the metre remains defective.

4. It is a kind of weapon. See AmarK. 2, 8, 90, p. 135 ; also चीरस्वामिन्'s AmarKU on AmarK, op. cit. ; SasK. v. 682 p, 60 ; KalpDK. v. 282, p, 120 ; AnekSamg v. 759, p 107

5. लूनेः ? Otherwise it carries no sense.

6. रावसिंहः ?

60. स चित्रकूटाधिपतेर्बलौघ-  
 स्तद् यावनं सैन्यमपि व्यजैषीत्<sup>1</sup> ।  
 निशीथिनी-सम्भवमन्धकारं  
 सूर्यांशुं-सन्दोह इवोदिताम् ॥१२॥
61. वन्दौमिवोदगृह्य जय-श्रियं ते  
 स्नेच्छाधिपेभ्योऽथ नृपस्य योधाः ।  
 न्यवर्तयन्ताऽऽशु<sup>2</sup> रण-प्रदेशाद्  
 उद्धृत्य सर्वं शिविरादिकं यत् ॥१३॥
62. जय-श्रिया संहत-सुन्दराङ्गा  
 अनीनमन्<sup>3</sup> भूपमिहेत्य<sup>4</sup> वीराः ।  
 नृपोऽपि सुप्रीतमनास्तदानीं  
 ययार्हं-सम्भावनयाऽग्रहीत्तान् ॥१४॥
63. ततो निष्कण्टकां पृथ्वीमग्रासीत्<sup>5</sup> पृथिवौखरः ।  
 संग्रामसिंहो विहरन् स्नेच्छया मुदितो युवा ॥१५॥

1. व्यजैषीत् ?

2. न्यवर्तयन् has for its object जय-श्रियं । It should have been really न्यवर्तयन् ।

3. अनीनमन् has श्रिया as its प्रयोज्य-कर्ता । Really it should have been अनेसिपुः ।

4. १६ + एत्य ; एत्य = पा + इत्य ; acc. to श्रीमाहोय and अन्तादिष्व-  
 SidKaum—20 and 21.

5. अग्रासीत् ?

64. या क्षत्रियाणां किल शस्त्र-विद्या  
 ह्यशिक्ष्यतासौ सकलाऽपि तेन ।  
 सुक्ताः शरस्त्रेण विह्वल्य वेगात्  
 स्थितिं लभेदेव<sup>1</sup> न कुञ्जरेऽपि ॥१६॥
65. विश्वम्भरोऽपि स्वयमेव तावत्  
 स'ग्रासक्षि'हेऽवनि-पाल-मुख्ये ।  
 तस्मिंस्तु विश्वम्भरण<sup>2</sup>-क्षमत्वं  
 निधाय लक्ष्म्या सुखमेव भुङ्क्ते ॥१७॥
66. नृपस्य मन्त्री च विदां वरिष्ठो  
 विहारिदासो नितरां सुधर्मा ।  
 कायेन वाचा मनसापि गोपौ-  
 नाथ' समन्वास्त इहावतीर्णः ॥१८॥
67. विहारिदासे वर-मन्त्रि-मुख्ये  
 सर्वाधिकारेषु नियुज्यमाने ।  
 विशोपका<sup>3</sup> (?) विंशतिरेव लेख्या  
 धर्मस्य सत्यस्य च शास्त्रविद्भिः ॥१९॥

1. लभेत् should be लभेत ; लभेतैव ?

2. The form is grammatically wrong.

3. These probably refer to the inscriptions circulated for the welfare of the subjects along with the sanction of the specialists.

68. तस्यैवानुमतोऽदत्त नृपो दानानि कानि च ।  
पर्जन्य इव सस्येभ्यो द्विजेभ्य ऋभु-नोदितः ॥२०॥<sup>१</sup>
69. “सदानुकूले”ति किरात-पद्य-<sup>२</sup>  
मस्मिन् इये सार्यकतामवाप्तम् ।  
संग्रामसिंहे नृपतौ वरिष्ठे  
विहारिदासे वर-मन्त्रि-मुख्ये ॥२१॥
70. संग्रामसिंह-प्रभुणा कथं कल्प-द्रुमः समः ।  
वाञ्छितार्थ-प्रदो ह्येव इष्टार्थाधिकदो नृपः ॥२२॥<sup>३</sup>
71. वर-नर-पति-सेवितादि-पद्मः  
सकल-मुखैक-निधिः प्रतापशाली ।  
अमर-तनुज एव राज-राजो  
हरिरिव शास्तु<sup>४</sup> बुधार्थितः पृथिव्याम् ॥२३॥<sup>५</sup>

इति श्रीदेवकुमारिका-नाम-राज-मातृ-कृत-वैद्यनाथ-प्रासाद-  
प्रशस्तौ महाराणा-श्रीसंग्रामसिंह-पट्टाभिषेकादिर्नाम  
द्वितीय-प्रकरणम् ।

- 
1. M. चतुष्टुप् ।
  2. सदानुकूलेषु द्वि कुर्वते रतिं श्रवणमात्रेषु च सर्व-सम्पदः ; Kirat, canto I.
  3. M. चतुष्टुप् ।
  4. जनान् इति शेषः ।
  5. M. पुष्पिताया ।

## अथ तृतीय-प्रकरणम्

72. दक्षिणात्य इह मन्त्र-शास्त्रविदुः  
दक्षिणादि-पद-स्मृति-नामभूत् ।  
यो विज्ञाति-वर-मण्डली-वृत्तो  
भाति भर्ग<sup>1</sup> इव पार्षदावृतः<sup>2</sup> ॥१॥<sup>3</sup>
78. ग्राम-वस्त्र-वर-भूषणादिभि-  
स्तं सदा वरमसावपूजत् ।  
चित्रकूट-पतिरेव स द्विजं  
देव-वन्द्यमिव<sup>4</sup> पाद-शासनः ॥२॥<sup>5</sup>
74. वैद्यो वाग्भट<sup>6</sup>-सुश्रुता<sup>7</sup> त्रि-रचित-ग्रन्थादि-पारङ्गमो  
यो लोकेष्विह मङ्गलं वितनुते नाम्नाऽप्यसौ मङ्गलः ।  
तस्मै क्षीर-समुद्र-लब्ध-जनुषा तुल्या लसद्-बुद्धये<sup>8</sup>  
भूपो ग्राम-वरेण-कार्मण-विधिं संग्रामसिंहोऽकरोत् ॥३॥

- 
1. i. e. शिव ।
  2. i. e. surrounded with his associates, viz., the प्रमथः.
  3. M. रथोद्धता ।
  4. i. e. like बृहस्पति ।
  5. पादशासनः ? M. रथोद्धता ।
  6. The author of अष्टाङ्ग-हृदय-संहिता and रस-रत्न-समुच्चय ।
  7. The author of सुश्रुत-संहिता ।
  8. तुल्याय सदबुद्धये ? M. शार्दूल-विक्रीडित ।

76. स'वत्-खाद्रि'-सुनोन्दुभिः<sup>१</sup> परियुतेऽप्ये गम्भु-सुनोस्तिथौ<sup>२</sup>  
 शुक्ले<sup>३</sup> मासि सिते<sup>४</sup>ऽतिपण्डितवरः शास्त्रार्थ-पारङ्गमः ।  
 काशीस्योऽतितरां सुधीर्दिनकरस्तस्मै हिरण्मात्र-युग्-  
 ग्रामं विप्र-वराय यो नृप-वरः स'ग्रामसि'हो ह्यदात् ॥४॥<sup>५</sup>
- 76 स्वच्छोदग्राह-करः सुपण्डित-वरो न्यायाव्यि-मन्याचलो  
 योऽसौ भूमि-भुजां गुणैरतितरां मन्मान-पात्रं सताम् ।  
 तस्मै भूमि-सुरेश्वराय च सुखानन्दाह-भट्टाय सद-  
 ग्रामं कीर्ति-समुज्ज्वलो नृप-वरः स'ग्रामसि'होऽददात् ॥५॥<sup>६</sup>

1. The चद्रि may either be 7 or 8. For 7, see MatP., chap.

75— "महिम्नी मन्दः सद्यः पटिमादपमानपि ।  
 विध्यय पारिपातय इत्येति कुल-पर्वताः ॥"

For 8, cp. MohM.,

"चट-कुलापन-सप्त-समुद्रा इन्द्र-पुरन्दर-दिनकर-यदाः" । etc.

Here we accept 8 as the right figure as that would agree with the date that History gives us. As स'ग्रामसिंह was coronated in 1816, an incident that is mentioned at the beginning of chap. II of this book, the subject mentioned in the third chapter could historically take place after 1816.

2 ख=0, चद्रि=8, सुनि=7, इन्द्र=1. The year is 1780 of the स'वत् era i. e. 1724-25 A. D. in accordance with the dictum पदस्य वामा गतिः ।

3. i. e. the तिथि of गवय, the 4th day of the white moon.

4. i. e. ल्यैष्ठ ; cp. AmarK ; "ल्यैष्ठे द्युतः", I. 316, p. 22.

5. On Friday, cp. "सित-गनि-कुल-ओवाकांल-इन्द्रमराणा", etc.

6. M. शार्दूल-विकीर्णित ।

7. M. शार्दूल-विकीर्णित ।



77. वाजपेय<sup>1</sup>-सुख-यज्ञ-एकतिने<sup>2</sup> पुण्डरीका इति नाम विस्मृते ।  
 आसमेव सित<sup>3</sup>-वाजि-संयुतं चन्द्र<sup>4</sup>-पर्वणि समर्पयत् प्रभुः ॥६॥

1. For the वाज-पेय sacrifice, see KathSamh, XIV ; MaitSamh, I, 11 ; VajSamh, IX, 20 ; TaitSamh, I, 7 ; TaitBrah, I, 3.7 ; SataBrah, V, 2.1 ; ApasSS, XVIII ; BaudhSS, XI ; ManSS, VII ; KatSS, XIV ; AsvSS, IX ; SankSS, XVI ; LatSS, V, 12 ; VaitS, XXVII.

It is of interest to note that some texts place the वाज-पेय above the राज-सूय and advocate for it the paramount lordship, while by the latter mere kingship is conferred. But other texts take the वाज-पेय to confer paramount lordship and the राज-सूय universal sovereignty, like that of वरुण ; Tait Brah, II, 7 ; SataBrah, V. 1. However, there are reasons to believe that the वाजपेय was performed by the king before the राज सूय and by the ब्राह्मण before the बृहस्पति-सव ; AsvSS., ix. 9. 19. For the बृहस्पति-सव, see JaimBrah., ii. 128-30 ; PancBrah., xvii, 11 ; TaitBrah., ii. 7. 1 ; KathSamh, xvii, 7 ; BaudhSS., xviii. 1.

2. Some word meaning कारिणे is meant here.

3. The gift of white horses in itself counts for high religious merit. It is one of the महा i.e. great gifts. See दिवाकर's दान-चन्द्रिका, p. 19. For the gift of lands, see p. 51, op. cit. See also गोविन्दानन्द-कविकङ्कण-आचार्य's दान-क्रिया-कौमुदी, महीधर's दान-संग्रह, भगवन्त-भास्कर's दान-मयूख and the दान-खण्ड of the चतुर्वर्ग-चिन्तामणि of हेमाद्रि for details.

4. During the lunar eclipse

5. M. रथोद्धता ।

78. राजतीनाञ्च सुद्राण्यामयुतं चन्द्र-पर्वणि ।  
 पुण्डरीकाय यज्ञार्थमदात्<sup>१</sup> संप्राम-भूपतिः ॥७९॥<sup>२</sup>
79. अथागमत् कैशिटहोभिरासीत्<sup>३</sup>  
 पुषीत्<sup>४</sup>मर्षोदय<sup>५</sup>-नाम पयं ।

1. For the gifts on this occasion, cp. Devala as quoted in the TithT. ( तिथितत्त्व ) by रघुनन्दन, p. 152,

“राहु-दर्शन-संक्रान्ति-विवाहादय-उद्दिष्ट ।

द्यान-दानादिर्बलं कुर्यन्मिमांसा-प्रतेषु च” ;

cp. also इहवसिष्ठ—

“यद्दीक्षा-संक्रान्ति-यागादी प्रसवेषु च ।

दानं नैमित्तिकं त्रैलोक्यायपि तदिच्छते”,

as quoted in the DanD.

The gift of silver counts for Immense religious merit, cp. DanKK., p. 8.

2. यज्ञार्थम् here means the sacrifice to be performed for the good of the ब्राह्मण himself, not of the king. The king makes the gift to help the ब्राह्मण in his performance.

3. M. द्यौक ।

4. अगमत् goes with पयं ; and आसीत् with the second part of the verse, the subject being नरेन्द्र । The use of आसीत् in the 1st line involves दूरात्पद-दीप ।

5. पवित्रम् ?

6. Cp. PasNA., as quoted in the Tith T,—

“अमाकं-पात-श्रवणैर्युक्ता येत् पौष-माघयोः ।

मर्षोदयः स विप्रैः कीटि-मूर्ध-पटैः समः ॥”

दानोदकोत्सर्ग<sup>1</sup>-सना नरेन्द्रो

घर्मात्यये सैध इवाधिक-श्रीः ॥८॥<sup>2</sup>

80. अथो सहादेव-परैक-चित्तो

देवाभिरामो भुवि देवराजः ।

द्विजाग्रणीः पुण्यवलस्तदानीं

तुलातिरुद्धो<sup>3</sup> विधिना कृषीष्ट ॥९॥<sup>4</sup>

1. In the अर्घोदय, gifts count for much religious merit ;  
cp. the SkanP.,

“अर्घोदये तु संप्राप्ते सर्वं गङ्गा-समं जलम् ।

शुद्धात्मानो द्विजाः सर्वे भवेयुर्गङ्गा-सन्निताः ।

यत्-किञ्चित् क्रियते दानं तद्दानं सेतु-सन्निभम् ॥”

The gift of mountainous heaps of sesamum on this occasion is specially prescribed ; see DanC. of दिवाकर, p. 62.

Every gift is to be accompanied with the offerings of water ; so here दानोदकोत्सर्ग means a large number of gifts. For such “पदार्थे वाक्य-रचनम्”, cp. KavP., अष्टम उल्लास, p. 425.

2. BhatK., canto I.

3. i. e. तुला-दान । See दिवाकर's DanC., f. 5, 10 f. for details ; for the prayoga, see f. 12 ff.

4. व्यकार्पीत् । कृषीष्ट is the आशीर्लिङ् form of कृ ; it does not make any proper sense here ; for the uses of आशीर्लिङ्, see Ast., 3. 3. 173 ; SidKaum., 2195 ; KatS., आख्यात 15 ; MugB., सूत्र 960, p. 693.

81. द्विजाय सत्-पात्र-वराय देव-  
 रामाय तस्मै नर-वाह्य-दानम् ।<sup>1</sup>  
 ग्रामं हनुमंतिय-नाम-भाजं  
 स'ग्रामसि'द्धय समर्पयत् सः ॥१०॥
82. ब्रह्म-ज्योतिर्विवर्तस्य गुणः सर्वोऽप्यग्रेयतः ।  
 देवरामस्य विप्रपर्वत्तं केनेह शक्यते ॥११॥<sup>2</sup>
83. ज्योतिः-शास्त्र-विदां वरः सुमतिमां<sup>3</sup> स्तत्त्वार्थवित् कोयिदः  
 शिष्याणां प्रतिपाठनेऽतिचतुरो<sup>4</sup> भूभृत्-सभा-भूषणम् ।  
 तस्मै पात्र-वराय भट्ट-कमलाकान्ताय चार्घोदये  
 ग्रामं यस्तिल-<sup>5</sup>-पर्वतादि-सहितं स'ग्रामसि'द्धोऽददात् ॥१२॥<sup>6</sup>
84. मीरडौ-स'ग्रया ग्रामं विश्रुतं विश्व-मण्डले ।  
 कमलाकान्त-भट्टाय स'ग्रामेशोऽददात् प्रभुः ॥१३॥<sup>7</sup>

1. i. e. the gift of a palanquin. For its प्रयोग, see दिवाकर's DanC. p. 24 ; DanKK. p. 66, "शिविकायाः प्रदानेन वज्रिष्टोम-फलं लभेत्."

2. M. अशुद्धम् ।

3. Grammatically wrong. The word should be either सुमति or मतिमान् ; cp. रामन's KavAlam., न कर्णे चारयान्नलघोयो ननुवीहि-येदं प्रतिपत्ति-करः ।

4. One of the six principal duties of the ब्राह्मण, cp. ManDS.

5. This is specially enjoined in the treatises on दान ; see दिवाकर's DanC. under the heading "अर्घोदये तिल-पर्वत-दानम्" ; For the general offering of the sesamum, see op. cit. under the heading "तिलाचन-दानम्" ।

6. M. शार्दूल-विक्रीडित ।

7. M. अशुद्धम् ।

85. हेम<sup>१</sup>-हस्ति<sup>२</sup>-रथ<sup>३</sup>-दानसादृतो  
 दीप्तिमानवनि-पाकशासनः ।  
 बन्धुरोद्धर-समिद्ध-सिन्धुरा-  
 नेक-लिङ्ग-शिव-तुष्टयेऽददात् ॥१४॥<sup>४</sup>
86. श्रौसत्-संग्राम-नृपतिर्जीयात् स गरदां शतम् ।  
 पात्राय प्रत्यहं दत्ते हेम-सुद्रा-युताच्च गाम्<sup>५</sup> ॥१५॥<sup>६</sup>

इति—श्रीवैद्यनाथ-प्रासाद-प्रशस्तौ दान-प्रशंसा-प्रकरणम् ॥३॥

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1. DanKK ; p. 51 ; DanC., p. 51.
  2. DanC ; p. 22 ; DanKh. ; DanS.
  3. Not specially enjoined in the treatises on gifts.
  4. M. रथोद्धता ।
  5. For शौ-दान, see DanC., p. 43 f. ; DanKK., p. 53
  6. M. अतुष्टुप ।

## अथ चतुर्थ<sup>०</sup>-प्रकरणम् ।

87. संग्रामसिंह-जननी चाहुषाणान्वयोद्धया ।  
पितुर्वंशोद्धवस्तस्याः अतः परमिहोच्यते ॥१॥<sup>१</sup>
88. पुरा महास्तघक-नाग-राज  
उत्तङ्ग-नाम्नः किल कर्ण-भूपाम् ।  
छत्वाऽगमद् भूतलमेव सद्यो  
मुनिस्तथातितरां चुकोप ॥२॥<sup>२</sup>
89. काष्ठं गृहीत्वाथ खनत्तमुच्चै-  
र्मुनिं विलोक्याथ सुराधिराजः ।  
द्विजे कृपा-बद्ध-मना दयालु-  
र्वच्चं मुमोचाथ धरा-विदारि ॥३॥
90. तेनैव मार्गेण च लब्ध-भूपो  
द्विजः परं तुष्ट-मना बभूव ।  
तद्-गर्त-पूत्यै<sup>०</sup> तु वशिष्ठ-नामा  
यत्नं च लोके कृपयाऽन्वतिष्ठत् ॥४॥
91. हिमालयं याचितवान् मुनीन्द्र-  
स्तद्-गर्त-पूत्यै<sup>०</sup> स तमेकमेव ।

1. M. अमुष्टप् ।

2. M. उपजाति, combination of उद्भवज्ञा and उपेन्द्रवज्ञा ।

दत्तेन तेनाद्रि-वरेण गर्त-

पूर्तिं विधायाहित-हृत्य<sup>1</sup> आसीत् ॥५॥

92. भुवोऽथ रक्षार्थमनल्प-वृद्धि-

संखं दधौ वीर-वरस्य लिप्सुः<sup>2</sup> ।

हवींषि तस्मिन्नजुहोत् सुमन्त्रै-

रसोघ-सिद्धयर्थ-करैर्वशिष्टः<sup>3</sup> ॥६॥

93. तस्मादकस्मादथ वक्त्रि-कुण्डात्

हृतान्त-तुण्डादिव चण्ड-रूपः ।

दोषाश्च विभ्रञ्चतुरोऽवतीर्णः

ख्यातोऽत्र तस्माद् भुवि चाहुवाणः<sup>4</sup> ॥७॥

94. स चाहुवाणः प्रथितोऽत्र नाम

धरामरचच-चतुरङ्ग-संज्ञः ।

1. He had his duty performed.

2. According to the KatPar, वीरवरस्य is here सम्बन्धे षष्ठी ; see सूत्र 64, pp. 293—94 ; cp. सत्यानुरक्ता नरकस्य जिणवः, SisV., 12.3. According to पाणिनि 2.3.69 and SidKau, 627 “न. स्त्रीकाव्यय-निष्ठा-खलर्थ-दृष्टास”, the षष्ठो here cannot be कर्मणि षष्ठी, because लिप्सु has the termination उक् । Cp. MugB., सूत्र 335, P. 246 । This is to be supported as an instance of विवक्षायां षष्ठी ।

3. अथ here means necessity, सिद्धिरेव अर्थः, तत्-करैः ।

4. Earlier name चाहुवाण । Contracted form चौहान । Cp. this legend with the popular one given in the चांद राइसा or पृथ्वीराज राइसा and other late documents.

श्री-सङ्गरे<sup>१</sup> यत्र वरेऽय राजा  
श्रियं दधे वीर-वरैर्वृतः सन् ॥८॥

95. तदन्वयात् वीर-महार्णवादिषः  
अपाधिनाथोऽभ्युदियाय भूमौ ।  
संग्राम-रावः खलु भूरि-तेजाः  
स चित्रकूटाधिपमन्वगाश्च<sup>२</sup> ॥९॥

96. तं चित्र-कूटाधिपतिः (?) समीक्ष्य  
योद्धारमुग्रद-बल-प्रभावम्<sup>३</sup> ।  
अस्यापि राज्ञा बहु-मान-पूर्वं  
स चाहुवाणान्वय-वंश-दीपः ॥१०॥

97. तत्-क्षुल्लस्यः परम-प्रतापी  
प्रताप-रावो ख-रुग्ण<sup>४</sup>-शत्रुः ।

1. In the fight for wealth.

2. Metre defective ; the पाद consists of 12 syllables.

3. i. e., he followed संयत्सिद्ध of Mewar. See प्रकरण ii. v. 7.

4. बल means here physical force as distinguished from प्रभाव, royal prowess ; cp. स प्रभावः प्रतापय यत्तेजः कौश-दण्डजम्, AmarK., II. 8. 20, p. 125.

5. रुजो भङ्गि ; see SidKaum., तुदादि-गण, 1417, p. 412. रुग्ण,

therefore, means भग्न, vanquished or defeated.



चातुर्य-वित्तैक-निकेतनं<sup>1</sup> यः

<sup>2</sup> सुनीति-नैपुण्य-विधिर्विधिज्ञः ॥११॥

98. स राव-रावः<sup>3</sup> प्रसमिद्ध-तेजा

लेभेऽथ पुत्रं बलभद्र-राज्ञः<sup>4</sup> ।

कृष्णाग्रजान्यून-बलत्व-हेतो-

स्तेनाप्यवाप्ता<sup>5</sup> बलभद्र-संज्ञा ॥१२॥

99. तदात्म-जन्मा किल रामचन्द्रः

श्रीराम-पादाख्युज-चित्त-वृत्तिः<sup>6</sup> ।

धुर्यो महा-वीर-हृतत्व-भाजां

पुण्याधि-चित्तैक-लचिर्वभूव<sup>7</sup> ॥१३॥

1. पाव', भाजन', निकेतन', etc., are अजहल्लिङ्ग words ; but sometimes these words change their genders "श्रीपचारिकाः क्वचित् स्व-लिङ्गं जहति," ; cp. गुणवत्युपाय-निलये in सुद्रा-राचस, प्रस्तावना ।

2. नीतिश्च नैपुण्यश्च, नीति-नैपुण्ये, तयोर्विधिः, श्रीमनी नीति-नैपुण्य-विधिर्यस्य सः । निधिः ?

3. रावेषु रावः ।

4. संज्ञ' ?

5. अपि is redundant here. It is used for the sake of पाद-पूरण ।

6. अख्युजे चित्त-वृत्तिर्यस्य सः ; व्यधिकरण-बहुव्रीहि । But the व्यधिकरण बहुव्रीहि other than those that end in जन्म, etc., ( जन्माद्युत्तर-पद, e. g. शर-जन्मा ) have no grammatical support ; cp. वामन's काव्यालङ्कार-सूत्र, "अवज्यो बहुव्रीहिर्जन्माद्युत्तर-पदः ।"

7. The sense is clear but the language is defective.

100. तस्यात्मजः सवल-सिंह इतीरिताद्यो<sup>१</sup>  
 धाम त्रियास्र यशसास्र महा-गुणानाम्<sup>२</sup> ।  
 यः साम-दान-विधि-भेद-विनिग्रहाणां  
 सम्यङ्-नियोग-विधिवित् प्रवलो बभूव ॥१४॥
101. तस्यात्मजोऽभूत् सुलतान-सिंहः  
 स्थानं तदोयं विधिवत् प्रयास्ति ।  
 अर्धोदये ऋष्य-तुलादि-दाना-  
 यलिर्वितेने विधिनाऽय ते[न] ॥१५॥
102. तस्माद् गुणाब्धेः सवलाभिधानाद्  
 रमेव साक्षादुदिताऽभवद् या ।  
 पितृगृहेऽवर्धत सद्-गुणौघै- .  
 नान्ना युता 'देव-कुमारिकेति ॥१६॥
103. पित्राऽय दत्ता सवलेन राज्ञा  
 वराय योग्यामरसिंह-नाम्ने ।

1. ईरित means कथित, described, designated ; साक्षा name ;  
 so ईरिताह means one who is called ( सवलसिंह ) ।

2. For these technical terms relating to politics, see  
 AmarK., ii. 8, 21, p. 125 ; MatP., राज-धर्म, chap. 196.

3. For the अर्धोदय-योग, see footnote 6, p. 27.

4. The prose-order is : सद्-गुणौघैर्धुता देवकुमारिकेति नाम्ना पितृ-  
 गृहेऽवर्धत ।

भीष्मेण कृष्णाय सहोय-धाम्ने  
धामाभिरामा किल रुक्मिणीव<sup>1</sup> ॥१७॥

104. ततोऽग्र-राज्ञी जयसिंह-सूनो-  
जाता महा-पुण्य-पवित्र-मूर्तिः ।  
रमेव साक्षान्मकरध्वजं तं  
संग्राम-सिंहं सुतमाप दीप्रम् ॥१८॥

105. वैकुण्ठ-लोकं अयति प्रजेशे  
भूपाधिनाथेऽमरसिंह-राज्ञि<sup>2</sup> ।  
तदात्मजः शक्र इवाथ पृथ्वीं  
दिवं<sup>3</sup> दिनेश-प्रतिमः प्रशास्ति ॥१९॥

106. माता तदीयाथ विचार्य चित्ते  
धर्मार्थ-बुद्धिं विदधाति नित्यम् ।  
उत्कर्षमापादयति क्षणेन  
धर्मी जनैराचरितो हि सम्यक्<sup>4</sup> ॥२०॥

1. For details, see पद्म-पुराण, उत्तर-खण्ड, chap. 67, "विदर्भ-राजी धर्मात्मा", etc.; BhagP., 10.54.35; Contri. of W. to S. L., vol. VII, pp. 42—43.

2. अमरसिंह-राजे ?

3. Also स्वर्ग । Here स्वर्ग ; refer to AmarK.

4. The only अर्थान्तर-न्यास अलङ्कार in the whole book.

107. तुला-व्रयं <sup>1</sup>राजतमुद्धिधाय  
दानान्यनेकानि च सद्व्रतानि ।  
शिवालयास्योद्धरणाय बुद्धि-  
र्दधे तथा तोर्य-वरस्य सिद्धेः ॥२१॥<sup>१</sup>
108. पूर्वां तुलां साऽमरसिंह-भर्तु-  
र्निदेशतोऽधत्त मुदैव राज्ञी ।<sup>२</sup>  
तथा दिजालिः [पृ]थिवीव वृष्ट्या  
पृष्टाऽभवत् तुष्ट-मना नितान्तम् ॥२२॥

1. For तुला-दान, see DanC. of दिवाकर, f. 5f. ; for the प्रयोग, see op. cit., f. 12f. See also दान-खण्ड of चतुर्वर्ग-विष्णुसंहिता, दान-क्रिया कौमुदी of गोविन्दानन्द, etc.

2. सिद्धेः तोर्यवरस्य शिवालयस्य i.e. the temple of शिव, the principal means of salvation.

3. The woman has every right to offer sacrifices. But whereas the maiden (see the prayoga of the साकमेध sacrifices as followed by the white Yajurvedic schools ; SatSS., vol. V., p. 238, ll. 1—2 ; cp. ApSS, xx. 15, vol. III, p. 159 ; Rāmā., वेदवती's penances and ascetic vows, etc., 7th book, sarga 17 ; KalkiP., 1.8) and the ब्रह्म-वर्दिनी (SamsRM., vol. I, p. 165, l. 6.) can offer sacrifices in their own exclusive personal rights, the wife cannot do so. The husband and the wife are mutually dependent in sacrificial matters. See in this connection, पाणिनि, 4. 1. 33 ; KatSS, 130, Chow. ed., p. 47 (even after the death of the wife, the husband must have her substitute) ; RV., viii. 31.8, I. 72.5, I. 83.3, I. 131.3. v. 43.15, viii. 31 ; MaitSamh., 1.4.3 (p. 51.4), cp. 1.4.8 (p. 56, 10) ; KathSamh., 5.4 (p. 46) ; TaitBrah, 3.7.5. 11, ApSS, 3. 9. 10 ; vol. 1, p. 159 ;

109. तुला द्वितीयापि तया व्यधायि  
 श्री-एक-लिङ्गे श्वर-सन्निधाने ।  
 ग्रहे<sup>1</sup> विधोश्चन्द्र-कुमारिकाख्या<sup>2</sup>  
 सुतां च पौत्रं<sup>3</sup> विधिवद्विधायं ॥२३॥
110. तुलां तृतीयां विधिना व्यकार्षीत्  
 संग्राम-सिंहस्य नृपस्य माता ।  
 अर्धोदये पर्वणि चान्य-दानैः  
 सहैव सा देव-कुमारिकेयम् ॥२४॥
111. द्विशो हि कान्त्यारमतीति<sup>4</sup> हितोः  
 श्रीशारम-ग्राम-वरो य आस्ते ।  
 शिव-स्थितिं तत्र विलोक्य देव्या  
 प्रासाद-सिद्धयर्थमकारि बुद्धिः ॥२५॥

ManSS, I. 3.5.5 ; KatSS, 20.8.24—27, p. 981, Weber's ed.; ManDS., ix. 96, BaudhDS., 1.7.15. 10 and Govinda's comm. on the same ; GautDS., iv.7 and viii. 16 ; NarDS., xii. 40; ManDS., III. 30 ; YajnS., 1.60 ; Haradatta on AsvGS., p. 21, sutra 15, Triv. ed, UnavSamh., p. 65 ; Visnu, cp. xxv, 2 (the wife should observe the same vows as her husband) ; Manu (v. 66, p. 208, NSP. ed.) ; Visnu (xxv. 15, UnavSamh., p. 66) and Brhad-DhP. (p. 317, v. 8 : the wife should not perform sacrifices, observe vows and fast separately.)

1. i.e. ग्रहे ।

2. चन्द्रकुमारिका was, therefore, the sister of संग्रामसिंह ।

3. Probably, the son of संग्रामसिंह ।

4. परस्मैपद, acc. to the rule "व्याङ् परिभ्यो रमः १।३।८।"

112. सुदृश्य-सर्वादृत-रूप-राशिः  
 शिव-स्थिति-प्रोज्झित-कल्मषौघः ।  
 सुवर्ण-शृङ्गी प्रततादभुत-श्रीः  
 प्रासाद ईशाद्विरिवाऽऽवभासे ॥२६॥
113. रायोप-नामा किल भू-सुरेशो  
 यः श्रीनिवासः शुभ-धर्म-धाम ।  
 तत् पुण्य-कर्माणि<sup>१</sup> कविः कथयितु  
 संख्यां विधातुं निपुणोऽपि नेष्टे ॥२७॥
114. तं ज्ञाति-वर्गार्पित-सद-दुकूल-  
 पात्रादिकं रायमिहोग्र-बुद्धिः ।  
 शिवालयस्योद्भव-कर्म-सिद्धौ  
 सा श्रीनिवासं कुशलं न्ययुङ्क्त ॥२८॥
115. तत्र स्वादूदकं कुण्डं व्यधत्त रावलात्मजा ।  
 धर्म-कर्मार्थ-सिद्धयर्थं जनानाञ्च सुखामये ॥२९॥<sup>३</sup>

इति देवकुमारिका-नाम-राज-मातृ-कृत-वैद्यनाथ-प्रासाद-  
 प्रशस्ती चाहुवाणोद्भव-प्रकरणं चतुर्थम् ॥

1. i.e. like कैलास ।

2. The poetess means कर्मणाम् here. Supply गणयित्वा as the verb governing the object कर्माणि ।

3. M. अतुष्टम् ।

## अथ पञ्चम-प्रकरणम् ।

116. अथ प्रतिष्ठां विधिवद् व्यकार्षी-  
 च्छुभे सुहृते सति राज-माता ।  
 आह्वय रावांश्च<sup>१</sup> पुरोहितादीं-  
 स्तान् <sup>२</sup>भूमि-मीर्वाण<sup>३</sup>-वरान् सुविद्यान् ॥१॥
117. तस्यास्ति<sup>४</sup> मन्त्रो हरजीति-नामा  
 गुणाधिकः पुण्य-भृतां वरिष्ठः ।  
 यः सर्व-कार्याणि निदेश-मात्रात्  
 सदा करोत्येव सुबुद्धि-राशिः ॥२॥
118. प्रेम्नाभिधा कापि च राज-मातु-  
 विश्वास-पात्रं<sup>५</sup> पश्चिारिकाऽभूत् ।  
 तस्याः सुतो बुद्धि-बलैक-सिन्धु-  
 लीकैर्यं ज्ञादाभिधयाऽभ्यधायि ॥३॥

1. i.e. the Princes of the राव family, being the mater-  
 nal side of the ruling राणा संग्रामसिंह ।

2. i.e. प्रसिद्धान् । The omission of यत् according to the  
 dictum, "प्रक्रान्त-प्रसिद्धानुभूतार्थसच्छब्दो यदुपादानं नापिचते ।"

3. i.e. ब्राह्मण ।

4. तस्यास्तु ? तस्य, as it stands, may refer to संग्रामसिंह acc. to  
 the doctrine mentioned in note 2 above.

5. This is an अजहल्लिङ्ग word.

119. जदाभिधं बुद्धिमतां वरिष्ठं  
तदर्ह-वस्तु-प्रतिपादनेषु ।  
समादिशत् सर्व-गुणोपपन्नम्  
उदार-चित्ता जननी नृपस्य ॥४॥
120. जदाभिधानोऽतितराश्च दत्त-  
स्तत्-कर्म'-सिद्धौ कुशलस्तुरस्त्री ।  
पुञ्जीकृतान् वस्तु-चयान् समग्रान्  
बुद्धराचिनोत् राव'-हितार्थ-बुद्धिः ॥५॥
121. यज्ञाङ्ग-सामग्रा-विधिं व्यधत्त  
पुरोहितः श्री-मुखराम-संघः ।  
संग्राम-सिंहस्य यथैव जिष्णो-  
र्मही-महेन्द्रस्य गुरुगुरुर्भ्यः ॥६॥
122. विचार्य तेनाथ पुरोहितेन  
वृता द्विजास्तत्र विशिष्ट-कल्पाः ।  
द्वि-जाति-सङ्घः खलु सर्व-वेद-  
पारायणं<sup>३</sup> चात्र समध्यगोष्ट ॥७॥
123. वेद-ध्वनिः सोऽप्यय तूर्य-नादैः  
संवर्धितोऽगोमत दिग्विदिक्षु ।

1. i.e. प्रतिष्ठा ।

2. By enhancing the reputation of the राव princess, he helped the cause of the राव family as it were. V.r. सर्व ।

3. i.e. the complete text, see AmarK., III 2. 2, p. 183.



केका-रवः सु-स्वन जर्जिताङ्गो  
घनाघनस्य 'स्तनितैरिवेह ॥८॥

124. हव्यैर्हुं तैश्चातितरां स-मन्त्रैः  
सौहित्य-भाजस्तु सुरा अभूवन् ।  
भोज्यैरनेकै रचितैश्चतुर्धा  
वर्णाश्रमा भूसि-गता इवात्र ॥९॥

125. अथास्यगच्छत् किल राज-माता  
वेदीं च तत्-कर्म-विधिं विधित्सुः ।  
पुरोहितस्यानुमतेन दानै-  
र्धरा-सुराणासपि तर्पणाय ॥१०॥

126. तुलां चतुर्थीमपि तत्र देवी  
चरीकरीति<sup>१</sup> च विधि-प्रयुक्ताम् ।  
एकीकृतः पुण्य-यशः-समूहः  
स रूप्य-राशिसुलितो विभाति ॥११॥

1. i.e. of rainy cloud.

2. This is the यङ्-लुक् form of the root कृ, see DhatRKD., p. 529 ; cp. Ast., 2.4.74 and SidKau., 2650, यङोऽचि च ; also Ast., 7.4.91 and SidKau., 2652, 'रुचिकौ च लुकि' and Ast. 7.4.92 and SidKau. 2653, ऋतय ।

Acc. to SidKau. the following forms of कृ are available in the यङ्-लुक्—चर्करीति, चर्कति, चरिकति, चरीकति but चरीकरीति is not given by भट्टिनि ।

## Deval

127. वाराणसीखोऽप्यथ वरु-भट्टः  
व-वरस्तपस्रो ।  
वृ-पण्डितः पा य दत्तः  
तस्मै गजो ग्राम-वर त-मान-पूर्वम् ॥१२॥  
सहस्रिणा-संयु भू-हिरण्यादिकं वदु ।
128. रघाञ्च-नर-यानादि-भ्यो राक्षी शङ्कर-सुष्टये ॥१३॥  
अदादु द्विजेभ्यः पात्रे शोयतां भुज्यतामिति ।
129. शब्दः संवृयते तत्र मोदेर-सुष्टमानसाः ॥१४॥  
दीनानावाटयोऽप्यत्र दिदृक्षुः
130. प्रासाद-वैषाञ्च-विधि-मौम-नृपोऽभ्यगच्छतु ।  
कोटाधिपो ।  
रघाञ्च-पत्ति-द्विप-ह-सैन्यो-  
दिक्षीप-सञ्जाति-त-वाहु-वीर्यः ॥१५॥  
स्य नाघो
131. यो दुर्गराख्यश्च पु-ल-रामसिंहः ।  
दिदृक्षया राव-सैन्यो  
सोऽप्यागमस्तत्र सम-पि चान्य-भूपाः ॥१६॥  
देव्यान्तरव्या-मरेपा
132. देव्यान्तरव्या-वृत्तौ तथ्यासीत् ।  
वृत्तौ जनेः सह

1. M. वरुष्टपः ।

2. M. वरुष्टपः ।

3. i.e. प्रसति ।

यथा समुच्चालित-सुष्टयोऽपि

<sup>1</sup>तिलास्तलं नेयुरहो धरण्याः ॥१८॥

133. संवद्-भुजाब्धि-मुनि-चन्द्र-<sup>2</sup>युतान्द-माघे

शुक्ले विशाख<sup>3</sup>-तिथि-युग्-गुरु-वासरे च ।

श्री-वैद्यनाथ-शिव-सङ्ग-भवां प्रतिष्ठां

देवौ चकार किल देव-कुमारिकाख्या ॥१८॥<sup>4</sup>

[ अष्टक by हरिश्चन्द्र । ]

134. शेष-नाग-मणि-सुप्रभावलौ-

भूषितोद्धृत-जटा-कलापकः ।

कोटि-सूर्य-सम-भा-समन्वितो

वैद्यनाथ इह भूतयेऽस्तु नः ॥१९॥<sup>5</sup>

135. सेतुरेव च गुण-त्रयस्य यः<sup>6</sup>

सिद्धिदः स्व-भजनाहं-चेतसाम् ।

शैलजा-रुचि-विभूषितार्धकं

वैद्यनाथसमितो<sup>7</sup> नमास्यहम् ॥२०॥

1. Cp. the Bengali proverb meaning 'न स्थान' तिल-धारणे ।

2. i. e. Samvat year 1772, A. D. 1716.

3. कार्तिकेय-तिथि i. e. पक्षी तिथि ।

4. M. वसन्त-तिलक । The वैद्यनाथ-प्रासाद-प्रशस्ति of देवकुमारिका ends here.

5. M. रथोद्धता । The following seven verses also are in the same metre.

6. In whom the three qualities find harmony.

7. Cp. नमः पुरस्तादथ पृष्ठतस्तै, BhagG., II.

136. विष्टप-त्रितय-वन्दि तेन वा  
 वाङ्मनो<sup>१</sup>ऽतिग-महात्म्य<sup>२</sup>-गोभिना ।  
 सौख्यदेन च युनक्तु<sup>३</sup> मग्ननो  
 वैद्य-नाथ-चरणाम्बुजेन तु ॥२१॥
137. रुंसृतेर्भय-हराय सेवनात्  
 त्रयस्त्रकाय मदनास्तकाय च ।  
 शीत-दीधिति-लसत्-किरीटिने  
 वैद्यनाथ-गिरिणाय ते नमः ॥२२॥
138. वेद-गीत-महिमोदताद्भिभो-  
 भूर्ति-भूयित-तनोर्महेयितुः ।  
 ब्रह्मणः परम-तत्त्वमस्ति नो  
 वैद्यनाथ-गिरिणादतः परम् ॥२३॥
139. वेद-मन्त्र-विधिवत्-सपर्यया  
 पूजितस्य विबुधैरहर्निशम् ।  
 भक्तिरसु सकलाघ-हारिणी  
 वैद्यनाथ-परमेश्वरस्य मे ॥२४॥

1. It should be वाङ्-मनसः ।

2. महत्त्व ? For the sake of metre, महात्म्य has been used as महात्म्य and 'वाङ्-मनसः' as 'वाङ्-मनः' ।

3. वैद्यनाथ कर्ता understood.

140. अष्ट-सिद्धि<sup>1</sup>-परिचारिकावृते  
 नास-सात्र-जपतां तु<sup>2</sup> सिद्धिदे ।  
 बुद्धिरसु० विसलाद्य मे सदा  
 वैद्यनाथ उमया विराजिते ॥२५॥
141. आधि-भञ्जन-क्षपेक-वारिधे  
 राजराज<sup>3</sup>-विधि<sup>4</sup>-सेवित प्रभो ।  
 सन्ननोऽस्तु तव पाद-पङ्कजे  
 प्रार्थनेति मम वैद्यनाथ भोः ॥२६॥
142. हरिश्चन्द्र-नामा द्वि-जन्माऽभ्यभाषोदु  
 इदं वैद्यनाथाष्टकं भक्ति-युक्तः ।  
 प्रभाते पठेत् स्तोत्रमेतन्नरो यो  
 मनोवाञ्छितार्थां स सिद्धिं लभेत्<sup>5</sup> ॥२७॥

इति देवकुमारिका-नाम-राज-साह-स्रत-वैद्यनाथ-प्रासाद-प्रशस्ती  
 प्रतिष्ठा-प्रकरणं पञ्चमम् ॥

[ समाप्तेयं प्रशस्तिः ]

1. "अणिमा लघिमा चैव गरिमा महिमा तथा ।  
 प्राप्तिः प्राकाम्यमौशिलं वशितच्चाष्ट सिद्धयः ॥"

Cp. also

"अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा ।  
 ईशिलं च वशिलं च तथा कामावसायिता ॥"

2. जपनाचु ?

3. i. e. कुवेर ।

4. i. e. ब्रह्मा ।

5. M. भुजङ्ग-प्रयात ।

PART II

SANTĀNA-GOPĀLA-KĀVYA

By

QUEEN LAKṢMĪ



QUEEN LAKSMĪ

## सन्तान-गोपाल-काव्यम् ।

लक्ष्मी-राज्ञ्या विरचितम् ।

—o—

प्रथमः सर्गः ।

1. आसीच्छ्रिया विजित-निर्जर-राज-पुर्यां  
कचित् पुरा द्विज-वरः किल कृष्ण-पुर्याम्<sup>1</sup> ।  
सीढ्यं स्र-धर्म-निरतः सह धर्म-पन्नगा  
रेने सुखं हरि-पदाभ्युज-दत्त-चित्तः ॥१॥
2. कालेन कथन सुतोऽपि च तस्य जातः  
कालस्य हन्त वशतां स तदैव यातः ।  
आदाय तन्मृत-शरीरमुपेत्य शौरिं  
शोकातुरो बहुतरं विललाप विप्रः ॥२॥

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1. cp. हारावती पुरी, BhagP., 10. 89. 21, p. 760.

2. The metre of all the verses in this canto is वसन्त-तिलक except that of the last one which is कालिनी ।



3. “हाहा हरे ! जगदधीश कृपास्वुराशि  
पादारविन्द-विनतावन-लोलुपात्मन् ।  
पापात्मनो मम सुतोऽयमभूद् गतासुः  
श्रीवासुदेव सद्यं परिपालयेनम् ॥३॥
4. रामादयो यदुवराश्च सदीय-चित्त-  
तापापनोदन-कृते कुरुत प्रसादम् ।  
लोकेऽत्र दुष्करमहो भवतां न किञ्चिद्  
देवाश्च संप्रति निदेश-कृतो यतो वः” ॥४॥
5. इत्यादि तस्य रुदितं निशम्य सर्वे  
कृष्णादयोऽपि च तदा यदु-वंश-सुख्याः ।  
तूष्णीं स्थिताः किल जने विपरीत-दैवे  
नूनं भवन्ति वत साधु-जनाश्च वासाः ॥५॥
6. दृष्ट्वा तु शिष्ट-परिपालन-नष्ट-भावान्  
रुष्टो जगाद पुनरप्यवनौ-सुरेन्द्रः ।  
“कष्टं प्रजा मम च संप्रति शिष्ट-मार्ग-  
जुष्टस्य घृष्ट-नृप-धोष्ट<sup>1</sup>-वशात् प्रनष्टाः ॥६॥
7. क्लिश्यन्ति यत् सुत-धनादि-विनाश-हेतो-  
र्विप्रादयोऽपि च परं भुवि हतवन्तः ।  
तस्यात्र पत्युरविवेक-भवं धरित्रा  
दौरात्म्यमेव हि निदानमुदाहरन्ति ॥७॥

8. साधारणो न जगतीति भवत्-प्रभायः  
 सर्वैर्यदुच्यत इहाप्युत सत्यमेतत् ।  
 यस्मात् स्व-पक्ष-जन-दग्धित-पक्ष-पातः  
 संदृश्यते तदितरेषु न मादृगेषु ॥८॥
9. पुत्रं पुरा यम-पुरात् स्व-गुरोः प्रगष्टं  
 हत्वापि कृण्व कलिता किल दक्षिणाऽस्य ।  
 आह्वय कंस-निहतानपि पट् कुमारान्  
 मातुः प्रदर्श्य तरसाऽपहृती विषादः ॥९॥

1. After finishing their studies with their spiritual preceptor मन्दीपनी, कृष्ण and बलराम wanted to pay him fees. The preceptor wanted to get back his son who died in the sea. कृष्ण and बलराम demanded from the sea the son of their preceptor. The sea replied that he was devoured by a conch called पक्षजन्म, really a demon, that resided inside. The demon was consequently killed by कृष्ण and बलराम who approached Yama for the return of the dead son of the preceptor. Then कृष्ण and बलराम returned him to their preceptor. The conch then passed into the possession of कृष्ण and came to be celebrated as पाक्षजन्म ।

2. When देवकी heard of the above incident, she wanted कृष्ण and बलराम to bring back to life her six sons who were killed by कंस । They approached बलि in the nether regions for their return. They related their past histories to him how they had been the sons of मरोचि by ऊर्षा, had laughed at ब्रह्मा on a certain occasion, had been compelled to be born as sons of द्विरण्डकमित्र and how योगमाया had finally caused them to be reborn as sons of देवकी । कृष्ण and बलराम brought them back to their mother.

10. पैतामहास्त्र-निहतं गुरु-नन्दनस्य  
 पार्थील्लजालजमथापि च गर्भ-संस्थम् ।  
 चक्रायुधेन भवता परिरक्ष्य सम्यग्  
 व्यतीक्षतैव निज-मित्र-जनेषु मैत्री<sup>1</sup> ॥१०॥
11. किं चात्र षोडश-सहस्र-मिता महिष्यः  
 संप्राप्त-पुत्र-दशका भवतो हि सर्वाः ।  
 किं वा वचोभिरधिकैरखिलं तदेत-  
 दात्मभरित्व-महिमाधिक-जृम्भितं ते” ॥११॥
12. एवं विलप्य सुचिरं यदु-पुंगवानां  
 भावं निरीक्ष्य च तदा विगतानुकूल्यम् ।  
 सोऽयं द्विजो निज-गृहं प्रति सन्निवृत्तः  
 शोकं नियस्य दयिता-सहितो न्यवात्सौत् ॥१२॥
13. भूयोऽपि भू-सुर-वरः क्रमशो विनष्टा-  
 नष्टौ तथैव तनयानपि क्षण-पाश्व<sup>१</sup>म् ।  
 नीत्वा पुरेव स शुचा विलपन् पुनश्च  
 प्रस्थाय दुःस्थ-हृदयः स्वगृहेऽवतस्थे ॥१३॥
14. अत्रान्तरे स्व-जन-कर्मणि यादवानां  
 प्रीत्यै समेत्य निवसन्नमरेन्द्र-पुत्रः ।

1. In order to exterminate the line of the पाण्डवः, अश्वत्थामा threw a weapon called ब्रह्मास्त्र at उत्तरा, wife of अश्विनगुप्त, whereupon she took shelter to कृष्ण । He protected the foetus from all harm.

श्रुत्वा सुतेऽस्य नवमेऽपि मृते विलापं  
विप्रस्य निःसहमना यचनं यभावे ॥१४॥

15. "भूपः किमत्र न हि भू-सुर-रघुपाय  
याग-प्रबल-हृदया यदसौ द्विजाः यिम् ।  
तेऽपि खमन्ति वत भक्त्युपमं महीगा  
वे सन्त्यजन्त्यसु-गणान् न मही-सुरार्थं ॥१५॥

16. शोकं त्यज द्विज-वरैर्यमितः परं ते  
जातो भवेद् यदि सुतः सहसाऽहमेनम् ।  
नेष्यामि तं यममपि प्रसभं विजित्य  
जघ्नां न चेत् सधनुरेव तनुं द्रुताग्ने" ॥१६॥

17. इत्य' तु तस्य यचनं निगमय्य जिह्वो-  
र्नात्यन्त-सुष्ट-हृदयस्तमुवाच विप्रः ।  
"किं वा धनंजय विजस्वसि सांप्रतं ह्य  
निलंजमेव यदु-राज-सभान्तराले ॥१७॥

18. कृष्णादिभिद्य भुवन-प्रथित-प्रभावै-  
रत्यन्त-दुष्करतमेऽत्र कथं प्रभुस्त्वम् ।  
दन्तीन्द्र-मस्तक-विदारण-चण्ड-शौर्यान्  
कण्ठीरवान् समतिगच्छति किं शृगालः ॥१८॥

19. जन्मान्तरार्जित-शुभाशुभ-कर्म-हेतोः  
संजातमत्र भुवि जन्म-भुवां' सुखादि ।

कः पौरुषैरिह विलंघयितुं क्षमः स्यात्  
को वाऽद्य पार्थ तव बाल्य-सदातिरेकः” ॥१८॥

20. इतूग्रचुषोऽस्य विशयं परिहर्तुमेव  
निःशेषतो निज-बलं प्रशशंस पार्थः ।  
“मा मा क्लया मयि हया मृधिवी-सुरैवं  
शंकां समस्त-जनता-विनुतानुभावे” ॥२०॥

21. कृष्णोऽहमस्मि न च तत्-सहजो न रामः  
काष्णार्पादयोऽपि च तथा यदु-वंश-मुख्याः ।  
जानीहि मां सुर-वरात्मजमात्म-बाहु-  
वीर्य-प्रसादित-गिरीश-गृहीत-शस्त्रम् ॥२१॥

22. भित्त्वा पुरा नृप-वरैरखिलैरभेद्यं  
लक्ष्यं मया ह्यपहृता द्रुपदेन्द्र-पुत्री ।  
गत्वोत्तरां<sup>१</sup> दिशमशेष-महीश्वराणां  
हत्वा पदं च सुकुटेषु करो गृहीतः ॥२२॥

23. सीरायुधादिभिरतार्यतमो नितान्तं  
यादोभिरिष भयदोऽपि च यादवाब्धिः ।  
तीर्णः क्षणेन हृदयाकलितोत्समद्रा-  
वक्षीज-कुंभ-युगलेन मया क्षमेण ॥ २३ ॥

1. Cp. BhP., 10. 89. 32-33.

2. MahBh., SabhaP. chap. 25, sl. 9—10.

दिशं घनपतेरिष्टामजयत् पाकशासनिः ॥

भीमसेनस्तथा प्राचीं सङ्गदेवस्तु दक्षिणाम् ।

प्रतीचीं नकुली राजन् दिशं व्यजयतास्तवित् ॥

24. ताताश्रया दिवमुपेत्य निहत्य दैत्यान्  
 कौमार-गङ्गा-सुख-वियम-दान-गोष्ठम् ।  
 अद्यापि सिद्ध-तरुणी-निवहेः स-मोद'  
 संस्तूयते चरितमद्भुतमग्नदीयम् ॥ २४ ॥
25. वाचा किमद्य मम भारत-संगरे प्राग्  
 गङ्गा-सुर-रधिकानखिलान् विजित्य ।  
 धात्री समुद्र-रगनाऽपहृता तदेत-  
 आद्यावि हन्त भुवि विद्युतमत्र सर्वम् ॥ २५ ॥
26. आश्रयतां स्व-गृहमेत्य मदीय-वाग्भि-  
 राश्रयतां च दयिता पृथिवी-सुरेन्द्र ।  
 आसन्न-सूति-समयां तु निवेदयेना-  
 मापन्न-सुत-हरणे विदितोऽस्तु पार्थः<sup>१</sup> ॥ २६ ॥
27. निःशङ्कमेव गदितां गिरमर्जुनस्य  
 विश्वस्य चेतसि भृशं स तु विप्र-वर्यः ।  
 सद्यः समेत्य सदनं गृहिणीं च सन्य-  
 गाश्रययन् कतिपयानि दिनान्यनैपोत् ॥ २७ ॥
28. काले तु तत्र दयितां परिपूर्ण-सत्त्वा-  
 मालोक्य भू-सुर-वरेण गृहं प्रणीतः ।  
 आच्छाद्य तन्त्रिलयनं विशिखैर्महाक्षैः  
 पार्थः प्रसूति-समयं प्रतिपाद्य तस्यौ ॥ २८ ॥

29. जाते तदा युवति-लोक-विलाप-घोषैः  
 साकं विभिय ग्रर-कूटससुक्त-देहे ।  
 याते दिवं निज-सुते द्विज-सत्तमेन  
 शोकातुरेण जगदे विजयः सरोपम्<sup>1</sup> ॥ २८ ॥
30. "हे फाल्गुनार्जुन पृथा-सुत द्वाष्ण-बन्धो  
 कुत्वासि शक्र-सुत विक्रम-चारि-रागे ।  
 अद्यैव साधु विदितो भुज-विक्रमस्तु  
 सद्यो गतः सततुरेव यतः शिशुर्से ॥ ३० ॥
31. स त्वं यमात्मज-मरुत्-सुतयोः सगर्भ-  
 स्तुतः कथं भवसि सत्य-पराक्रमाभ्याम् ।  
 हन्तोर्वशी-प्रथित-ग्राप-बन्धोदितं तत्  
 षण्डत्वमेव भजसीत्यधुनापि सन्धे<sup>2</sup> ॥ ३१ ॥
32. गाण्डीव एष तव खाण्डव-दाह-लब्धो  
 नाना-रिपु-प्रवर-शौर्य-विमाधि-वीर्यः ।  
 संसर्गतस्तव किसस्य च षण्डतेति  
 सत्त्वा नपुंसकतयापि च कथ्यतेऽसौ<sup>3</sup> ॥ ३२ ॥

1. Cp. op. cit., 10. 89. 37-38.

2. MBh., VP., 46, 48-50.

3. The bow गाण्डीव is found used both in the masculine as well as neuter genders ; cp. "गाण्डीव-गाण्डिवौ पुं-नपुंसकौ". Now, the poetess fancies thus : the bow गाण्डीव, though masculine, is also found as neuter as well ; is that due to the association of the bow with you ?

33. देहस्तवायमधुना दहने द्रुतयेत्  
 खेदं मुकुन्द-सहजैव भजेन्नितान्तम् ।  
 कृष्णा पुनश्च पतिभिश्चतुरैश्चतुर्भि-  
 निर्ण्यात-धीरतितरां सुखितैव सा स्यात्" ॥ ३३ ॥
34. इत्यादि-दुःसह-वचोविशिखौघ-विद्धो  
 दुःखाकुलः स खलु शक्र-सुतस्तदानीम् ।  
 विद्या-वलेन निलयादवनोसुरस्य  
 मानी ययौ यम-पुरीं हरिमप्यदृष्ट्वा<sup>1</sup> ॥ ३४ ॥
35. सम्मान-पूर्वममुना प्रतिदर्शितेषु  
 सम्मार्गेयंस्तत इतो निरयेषु पार्थः ।  
 तदत् क्रमेण निलयेष्वपि दिक्पतीनां  
 कुत्राप्यदृष्ट-शिशुरेष ययौ विपादम् ॥ ३५ ॥
36. भूयो विचिन्त्य बहुगः स्व-यमोविनाशं  
 भूरि-त्रपा-परवशः स भृशं मनस्वी ।  
 द्रष्टुं शशाक न यतो गिज्ज-वान्धवाद्यां-  
 स्त्यक्तुं ततः स्व-तनुमैच्छदयं कृशानी ॥ ३६ ॥
37. सन्दीप्य तत्र दहनं भृशमिन्धनौघैः  
 सञ्चिन्त्य चापि पुर-वैरि-पदाक्षमन्तः ।  
 यावज्जुहाव दहने स्व-तनुं स जिष्णु-  
 स्तावत् समेत्य हरिणाऽभिदधे निरुध्य ॥ ३७ ॥



38. “मा मा कुक्ष्य कुक्ष-सत्तम साहसं म-  
 यस्मिन् भवत्-प्रिय-सखेऽपि च जीवतीत्यम् ।  
 हा हन्त भूरि-तर-कीर्ति-निदान-भूतं  
 देहं विहातुमिह कस्तव दुर्विचारः ॥ ३८ ॥
39. क्वत्क्षं मही-तलमहो तव हस्त-संस्थं  
 खर्लोक-दुर्लभ इहाद्य तु भोग-योगः ।  
 क्वाणोऽस्म्यहं च भवतः सततं हितैषी  
 न ज्ञायते विजय ! संप्रति शोक-हेतुः ॥ ३९ ॥
40. कच्छे पुरापि च पृथा-सुत तत्र तत्र  
 यदु यन्मया ह्यप्रकृतं भवतो हितार्थं ।  
 विसृज्य तत् सकलमप्ययि मामनुक्ता  
 त्यक्तुं कलेवरमहो नत किं तवासीत् ॥ ४० ॥
41. वाचं निशस्य मधुरां मधु-सूदनस्य  
 देवं न्यवेदयदसुं विजयः स-शोकम् ।  
 “जानन्नपीत्यमखिलं खलु सर्व-वेदिन्  
 नैवं प्रलोभयितुमर्हसि दासमेनम् ॥ ४१ ॥
42. रक्षिष्यते द्विज-तनूज इतीरितेयं  
 व्यर्थाऽभवत् सपदि हन्त मम प्रतिज्ञा ।  
 त्यज्यामि तत्तनुमिमां हत-कीर्तिरग्नौ  
 तस्मात् प्रसीद जगदीश्वर देहानुज्ञाम् ॥ ४२ ॥

48. “त्यज विजय विषादं सांप्रतं सर्वमेव  
 प्रिय-सख तरसा ते वाञ्छितं साधयिष्ये ।”  
 इति सुमधुर-वाचा सान्त्वयित्वा तमेनं  
 कर-तलमवलम्ब्य प्रस्थितो वासुदेवः<sup>1</sup> ॥ ४३ ॥

इति प्रथमः सर्गः ।

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1. The metre of this verse is मालिनी ।

## अथ द्वितीयः सर्गः ।

44. अथो जवान्निर्जित-सारुताश्वं  
रथं ससारुह्य रथांग-पाणिः ।  
सहस्र-नेत्रस्य सुतेन साकं  
दिशं प्रतीचीं प्रययौ स देवः<sup>1</sup> ॥ १ ॥
45. ततो व्यतीतेऽद्रि-वरे तु लोका-  
लोकाभिधे तत्र तमोऽतिघोरम्<sup>2</sup> ।  
निवार्य चक्र-प्रभया महत्या  
निरुद्ध-नेत्रं निजगाद पार्थम् ॥ २ ॥
46. “विलोक्यतामाशु विलोकनीयं  
विलोचनासेचनकं जनानाम् ।  
अवर्ण्य-तत्तन्महिमातिशयि  
सुपर्ण-केतोः पदमत्युदारम् ॥ ३ ॥
47. कदापि माया-विकृतिं न याति  
भयादि-भावा अपि दूर-याताः ।  
प्रकाश-रूपेऽपि च यत्र नित्यं  
परः परानन्द-रस-प्रवाहः ॥ ४ ॥

1. BhP., 10. 89. 46 The metre of the verses in this canto is either उपेन्द्रवज्रा or उपजाति, except that of the last verse which is पुष्पिताग्रा ।

2. Cp. RaghV., 1. 68.

48. १ अनार्जवं यत्र भजत्यजस्र-  
 सङ्घेन्द्र-भोगः परमेक एव ।  
 २ वि-रूपतां चापि खगाधिराजो  
 ३ गदान्विताः प्रायश एव भक्ताः ॥ ५ ॥
49. नवाम्बुद-श्यामल-कीमलांगा  
 गदाम्बुजाद्यंकित-दोषतुष्काः ।  
 शीवत्स-पीताम्बर-कौस्तुभाद्याः  
 श्रीकान्त-भक्ता विहरन्ति यस्मिन् ॥ ६ ॥
50. दिव्यांगनाभिः परिचर्यमाणा  
 दिव्यांशु-काले<sup>४</sup> परिभूषितांगी ।  
 यस्मिन् स्त्रियं विश्व-विमोहिनी सा ।  
 दृष्टि-प्रसादं कुरुते च लक्ष्मीः<sup>५</sup> ॥ ७ ॥
51. इतीरयित्वा तरसाऽवरुटो  
 रघादभी पाण्डु-सुतेन साकम् ।  
 विवेश पार्श्वं विहिताञ्जली तौ  
 प्रदृष्टवन्तौ च परं पुमांसम् ॥ ८ ॥

1. चर्यो परिहृयत here.

2. Here चर्यो द्रष्ट-परिहृयत । वि means bird ; so वि-रूपता means the form of a bird. It also means "the absence of beauty."

3. गदान्विताः bears more than one meaning. On one side, it means those who carry the mace of विदुः ; on the other, it means those who are ill.

4. कालेः ।

[ इतः परं सप्तभिः कुलकम् ]

52. फणीन्द्र-पर्यङ्क-तले शयानं

‘महेन्द्र-नीलोत्पल-मेचकांगम् ।

किरीट-हारादि-विभूषणीघ-

प्रक्षष्ट-नाना-मणि-दीपिताशम्<sup>१</sup> ॥८॥

53. ललाट-देशाकलितोर्ध्व-पुण्ड्रं

क्षपा-रसापूर्ण-सरोज-नेत्रम् ।

सुवर्ण<sup>२</sup>-मीनोपस-कुण्डलोद्यत्-

प्रभानुलिप्तामल-गण्ड-शोभम् ॥९॥

54. मृदु-स्मितोदयोति-मुखेन्दु-बिम्बं

गलोर्लसत्-कौस्तुभ-शोभमानम् ।

चतुर्भुजासक्ता-गदारि-शंख-

सरोरुहं मञ्जुल-वन्य-मालम् ॥१०॥

55. स्र-भक्ता-वात्सल्य-विशेष-शंसि-

श्रोवत्स-लक्ष्मांकित-वत्स-देशम् ।

अनेक-पङ्केरुह-संभवाण्ड-

निवेश-विश्रयायित-कुत्ति-देशम् ॥११॥

1. Here the word नील is significantly put in the middle of a compound. It goes with the preceding and following parts ; thus the meaning of the first part is महेन्द्र-नील-मेचकांगम् ; and of the second, नीलोत्पल-मेचकांगम् ।

2. Cp. BhP., 10. 89. 53-56.

3. सौवर्ण ?

57. पीताम्बराच्छादित-पीवरोत्<sup>१</sup>  
 पापान्धकारारुण-पाद-पद्मम् ।  
 नखेन्दु-विध्वस्त-समस्त-भक्त-  
 जनान्तर-स्यायि-महान्धकारम् ॥१३॥
58. सनत्कुमारादि-मुनीन्द्र-मुख्यैः  
 सनन्द-मुख्यैरपि पारिषदरैः ।  
 सुरासुरादैरपि भूर्तिर्मद्वि-  
 निजायुधैः सन्ततमीड्यमानम्<sup>१</sup> ॥१४॥
59. तदीय-रूपापद्धताक्षि-पद्मा-  
 ...वं<sup>१</sup> परानन्द-पयोधि-मग्नौ ।  
 श्वलद-गिरा तुष्टुवतुस्तदानीं  
 जगद्-गुरु<sup>१</sup> पाण्डव-वासुदेवौ ॥१५॥
60. "नमो नमस्ते नलिनेक्षणाय  
 नवाम्बुद-श्याम-कलेवराय ।  
 पदारविन्द-प्रणताखिलार्थ-  
 प्रदान-सन्तान-महोरुहाय ॥१६॥
61. नमोऽद्वितीयाय सदाऽस्तु तुभ्यं<sup>१</sup>  
 पुराण-पुंसे प्रकृतेः परस्मै ।

1. Cp. BhP., 10. 59. 56.

2. Metre defective. One syllable missing at the beginning of the पाद. ३३म् ? i.e. पद्मी + एवम् ?

प्रपञ्च-सर्ग-स्थिति-नाश-कर्त्रे  
विरिञ्चि-विष्णुवीश-वपुर्धराय ॥१७॥

62. योगीश्वरान्तर्निर्लयाय धाम्ने  
बोध-स्वरूपाय निरञ्जनाय ।  
बुद्धीन्द्रिय-प्राण-विलक्षणाय  
सत्यात्मकायास्तु नमो नमस्ते ॥१८॥

63. सर्वात्मने सर्व-विलक्षणाय  
सर्वान्तरस्थाय सदा शिवाय ।  
सच्चित्-परानन्द-मयाय शुद्ध-  
तत्त्व-स्वरूपाय नमो नमस्ते ॥१९॥

64. यस्यादिदं विश्वमुदेति सर्वं  
यस्मिन् प्रतिष्ठां लभते पुनस्तत् ।  
यत्रैव याति प्रलयं च तस्मै  
तुभ्यं नमोऽस्त्वङ्गुत-वैभवाय ॥२०॥

65. विधाय स्थाया-प्रतिविम्बितस्त्वं  
प्रपञ्चमेतन्नाहदादि-तत्त्वैः ।  
संहृत्य भूयः किल काल-शक्त्या  
प्रकाशसे त्वं हि सहा-प्रकाशः ॥२१॥

66. विधाय लीला-निलयं किशोरः  
प्रविश्य चान्तः सुचिरं विहृत्य ।

विनाशयत्येव पुनस्तु सवे  
तथैव नाथ त्वमिदं च विश्वम् ॥२२॥

66. मायामये स'सृति-सागरेऽस्मिन्  
कायात्म-बुद्ध्या सुचिरं भ्रमन्तः ।  
तथैव संप्राप्य पदाब्ज-पोतं  
तरन्ति तं गोप्यदवन्मथन्तः ॥२३॥

67. भवत्रिकेत-भ्रमणे सदा मे  
धृताभिलाषी चरणौ भवेताम् ।  
करो भवत्-पाद-सरोज-पूजा-  
रतौ श्रुतौ त्वच्चरित-श्रुतौ च ॥२४॥

68. मुकुन्द ते' स्मृति-विलोकनोत्के  
विलोचने चापि सदा भवेताम् ।  
घ्राणं च युष्मत्-पद-पद्म-पुष्प-  
घ्राणोत्सुकं सन्ततमस्तु विष्णो ॥२५॥

69. तवावतारादि-कथा-प्रसङ्ग-  
रता सदा स्याद्भ्रसनाऽस्मदीया ।  
भूर्धा प्रणाम-प्रवणोऽस्तु नित्यं  
धाने मनो मे मधु-दानवारे" ॥ २६ ॥

1. The form ते is grammatically wrong here. Though मुकुन्द precedes ते, it is grammatically as good as absent, and is, therefore, to be ignored. So ते should be तव । Vide Sid-Kaum., 412 ; Ast., 8. 1. 72, "आप्रान्तितं पूर्वमविद्यमानवत् ।"



70. इति सुतोऽयं सरसी-वहाक्षः  
 स्नितामृतसक्त-सुखारविन्दः ।  
 कृपा-रसापूर्ण-कटाक्ष-पातैः  
 प्रहर्षयन्नाह पुमान् पुराणः ॥ २७ ॥
71. “किमद्य भोः कृष्ण-धनञ्जयौ वा-  
 मनाहतं क्षेमसुदार-वीर्यौ ।  
 निवेद्यतां स्वागतमप्यहो यन्-  
 मदन्तिकेऽप्यागमने निदानम्” ॥ २८ ॥
72. पृष्टो बतैवं पुरुषोत्तमेन  
 प्रच्छाद्य तावन्निज-सर्ववित्त्वम् ।  
 विज्ञापयामास यदूहहोऽस्त्रै  
 विज्ञान-रूपाय कृत-प्रणामः ॥ २९ ॥
73. “निवेदनीयं त्वयि सर्ववेदिन्  
 न विद्यते किञ्चन देव-देव ।  
 दिवाकरस्यात्र तमोनिरोधः  
 प्रकाश-रूपस्य भवेत् कथं वा ॥ ३० ॥
74. तथापि लोकानुक्ततिस्तवेयं  
 पदाम्भितानुग्रह-हेतुरेव ।  
 पिपासुता हन्त पयोधराणां  
 निजाश्रयाणामिव-चातकानाम् ॥ ३१ ॥

75. दिजस्य कस्यापि तनू-भवस्य  
प्रपातने माधु छत-प्रतिघ्नः ।  
धनस्त्रयोऽयं विप्रस-प्रतिघ्नः  
परत सर्वत विचित्र्य जातः ॥ ३२ ॥
76. भवत्-प्रसादे सति दुर्नमं किं  
भवेन्नस्तेति विचित्र्य माय ।  
धनेन साकं भयतः प्रकाशं  
समागतोऽस्त्राय मरीरहाय ॥ ३३ ॥
77. अयि प्रपकारिहर प्रसन्नो  
भवेति भूयोऽपि छत-प्रपातः ।  
मुधामिवामन्द-कृपा-रसादौ  
जगद वाचं जगतां गरस्यः ॥ ३४ ॥
78. "कतुं" युवामदा मदंगभूता-  
वनेक-हिंसा-जनिताय मुक्तो ।  
पदावलोकाश्च न कुमारा  
दिज्ञोक्तमभ्यास मयैव मोताः ॥ ३५ ॥
79. चिरं पृथिव्या कुशलं भजन्तो  
पदं समागच्छतमेतदेवम् ।  
नयेतमेतानपि विप्र-पुत्रान्  
प्रतिश्रुतं तत्तु भवत्यवभारम् ॥ ३६ ॥

80. इति मधु-रिपुणा हताभ्यनुज्ञौ  
 यदु-वर-पाण्डु-सुतावतिप्रहृष्टौ ।  
 पद-सरसिजयोर्निपत्य भूयो  
 द्विज-तनयैश्च ततः प्रतस्थिवांसौ<sup>1</sup> ॥ ३७ ॥

इति द्वितीयः सर्गः ॥

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1. Cp. BhP., 10. 89. 60. The metre of this verse is  
 पुष्पिताग्रा, see foot-note 1, p. 30.

## अथ तृतीयः सर्गः ।

81. अथ तदा हरि-लोक-विलोकना-  
 दुदित-तत्त्व-धिया स धनञ्जयः ।  
 कृत-हरि-सुतिरन्त-मदोऽयिगद  
 द्विज-गृहे लगृहे च परां मुदम्<sup>१</sup> ॥ १ ॥
82. सुत-विनाश-विपाद-विमूर्च्छितं  
 द्रुतमुपेत्य तदा द्विज-सत्तमम् ।  
 सह निपत्य पदे विजयोऽग्रवीत्  
 स हरिणा हरिणांक-कुलाङ्कुरः ॥ २ ॥
83. “द्विज-वर प्रणतोऽस्मि धनञ्जय-  
 म्नाथ पदाङ्ग-युगे सह-बालकः ।  
 अनुगृहाण विपादमग्रेष्यन्  
 दयितयाऽयि तयाऽतिशुचार्तया ॥ ३ ॥
84. दशम-नन्दन-पालनमेव ते  
 द्विज-कुलेन्द्र मया तु पुरायुतम् ।  
 वत परं मधु-वैरि-कृपा-वन्ता-  
 दनिहतानिह तान् दय चाऽऽनयम्<sup>२</sup> ॥ ४ ॥

1. The metre of the verses 1-46 in this canto is Druta-vilambita.

2. Cp. BhP., 10. 89. 61.

प्रति निपीय तदीय-वचोऽमृतं  
 गुरु-तर-प्रमदाकुल-मानसः ।  
 क्षणमभूत् प्रतिपत्ति-विमूढ-धौ-  
 द्विज-वरो जव-रोधि-विकारतः ॥ ५ ॥

86. ससुपशुच्य दृढं पुनराशु तं  
 शिरसि चाप्यभिसुख्य मुहुर्मुहुः ।  
 प्रमद-वाघ-जलान्धभिवर्षता  
 स जगदे जगदेक-धनुर्धरः ॥ ६ ॥

87. “अयि धनञ्जय जीव चिरं सुखी  
 सुत-धनादि-समस्त-समृद्धिमान् ।  
 युयु यशस्य भुजा-बलमक्षतं  
 भवतु तेऽवतु तेन महीं भवान् ॥ ७ ॥

88. समधिकाधिक-मोद-विधायिनः  
 प्रतिविधानमहो न जगत्तये ।  
 किमधिकं बत दातुमिदं जग-  
 द्विजय ते जयते भुज-विक्रमैः ॥ ८ ॥

89. ब्रह्म तु दीन-परायण सर्वदा  
 यदु-पतिः स ददातु हितं तव ।  
 निज-वयोविलयेऽपि च योगिना-  
 मसुलभं सुलभं पदमस्तु तत् ॥ ९ ॥

90. इति वितीर्य तदाग्रिमप्रतो  
 मधु-रिषु<sup>१</sup> च समीच्य मही-सुरः ।  
 सुदृढ-भक्ति-युतः प्रणिपत्य तं  
 परमुदाऽरमुदारमघासुयत् ॥ १० ॥
91. “जय हरे जय देव जगत्-पते  
 यदु-कुलाम्युधि-पूर्ण-निगाकर ।  
 अयमहं प्रणतोऽस्मि रमा-पते ।  
 तव पदेऽय पदेक-समाश्रयम् ॥ ११ ॥
92. अहह विस्त-विमोहन-गोष्ठया  
 तव परं जगदोग्रर मायया ।  
 हत-धियः कस्ययन्ति मंहात्मतां  
 मनसि ते न सितेतर-कर्मभिः ॥ १२ ॥
93. तदिह मे निखिसामपराधितां  
 सुत-विनाश-रुचा यचसा कृताम् ।  
 सदयमदय सहस्र कृपां विना  
 त्रि-भुवने भुवनेग्रर का गतिः ॥ १३ ॥
94. यदिह दुस्तर-संसृति-सागरे  
 सुदृढ-वासनया सु निमज्जतः<sup>१</sup> ।  
 अघमहो प्रतिजन्म समर्जितं  
 त्वमधुना मधु-नागन नागय ॥ १४ ॥

95. दृढतरा त्वयि भक्तिरहर्निशं  
भवतु मे भव-ताप-विनाशिनौ ।  
अपनयस्व हृदोऽप्यविवेकितां  
कलणयाऽक्षणया नयन-श्रिया ॥ १५ ॥
96. सततमेव जगत् परिरक्षितुं  
निखिलमप्यवतार-शतैरक्षम् ।  
क्षत-धियस्तव सा प्रथिता कृपा  
भुवि तथा वितयामिह मा कथाः ॥ १६ ॥
97. <sup>१</sup>दिवि-भुवा ह्यकण्ठ<sup>२</sup> इति प्रथां  
गतवताऽपहृते निगमोत्करे ।  
तव तु तत्र धृताः सकलापदां  
शम-करी मकरीश-तनुः पुरा<sup>३</sup> ॥ १७ ॥
98. प्रमथिते तु पुरा पयसां निधौ  
मिलित-सर्व-सुरासुर-सञ्चयैः ।  
विपुल-कच्छप-रूपमधोगतं  
महि-धरं हि धरन्तुपास्महे<sup>४</sup> ॥ १८ ॥

1. इति ? 2. For reference, see PanR. ; Cp. BhP., 8, 24

3. विष्णु assumed the form of a fish for recovering the Vedas stolen by ह्ययौव । For details, see MahBh., Vana-parva chap. 187 ; MatP., chap I ; BhP., 8. 24. 9 ; MeruT., प्रकाशः

4. At the time of the churning of the ocean supported the मन्दर hill as a tortoise. For details, see Kurl I ; for कूर्म as an incarnation of प्रजापति, see SatBra., 7.5.1

99. शरणमस्तु स मे किटि-रूप-धृग्,  
जलनिधायसुरेण निमज्जिता ।  
क्षितिरियं वत येन समुदधृता  
स च रणे चरणेन हतो रिपुः<sup>१</sup> ॥ १८ ॥

100. दिति-सुतं निज-भक्त-सुर-दृष्टं  
कशिपुमादि-हिरण्य-घटं नखैः ।  
नर-मृगेन्द्र-वपुर्हस्तवान् भवान्  
वसतु मे स तु मेध्यतमो हृदि<sup>२</sup> ॥ २० ॥

101. तमहमिन्द्र-सहोदरमाश्रये  
त्रि-पद-मात्र-मितां तु जगत्-त्रयीम् ।

1. The third incarnation of विष्णु is a Boar who killed हिरण्यक्ष ।

For details, vide BhP., 3. 12-20 ; KalP., 19-22.

2. For details, see AgniP., chap., 30 :—

सिंहस्य कृत्वा बदनं सुरारिः

सदा करालश्च सुरक्त-मेवम् ।

अथै वपुर्न मनुजस्य कृत्वा

ययौ सर्वां देवपतेः पुरस्तात् ॥

Har V., chaps. 30-39 ; BhP., 7, 1-10 ; VisnuP. 1, 17-21.

Almost every पुराण contains some information about वृद्धिः ।



बलि-कारादपहृत्य च यः पुरा

अघवतेऽघवते प्रददौ सुदा<sup>1</sup> ॥ २१ ॥

102. हृदि करोस्यनिशं जमदग्निजं

विज-कुलापहृती निरता नृपाः ।

सपदि यस्य परश्वध-नामके

हुतवहे तव हे शलभाः कृताः<sup>2</sup> ॥ २२ ॥

103. सुर-जनार्थनया दिनकृत्-कुले

दशरथाब्जजतां ससुपेत्य यः ।

दशमुखं तु जघान जगद्गुहं

स भव मे भव-मेदुर-तापहा<sup>3</sup> ॥ २३ ॥

1. बलि, king of demons, occupied the city of gods and banished them all from it. For conquering him, विष्णु assumed the form of a dwarf ( वामन ) ; see BhP., 8, 14-24 ; VamP., 48-53.

2. Nowhere in the Ram. and the MahBh. is परशुराम accepted as an incarnation of the Lord. But afterwards in the MatP., VisP. and other पुराण, he is declared as the sixth incarnation of the Lord and in the BhP., as the sixteenth incarnation. In the above पुराण, he is taken to be only a partial, and not a full, incarnation. In the RenM. of the सद्वाट्टि-खण्ड of the SkanP., an attempt is made to make him a full incarnation.

For details, vide BhP., 1. 2 ; MahBh., शान्ति-पर्व, chap. 49 ; also Vana-parvan, chaps. 116-117 ; Ram., I, 75-76 ; SkanP., सद्वाट्टि-खण्ड of RenM., 13. 19 ; KalP., chap. 82.

3. The reference is to राम ।

104. सित-पयोधर-चारुतराङ्गति-

विधृत-नील-पटो सुसलायुधः ।

इह च सम्प्रति नः शरणं भया-

च्छमयतामयतामघमुख्यणम्<sup>1</sup> ॥ २४ ॥

105. कलि-युगेऽन्तमुपेयति कल्किनः

खल-जनानखिलाय विभेत्स्यतः ।

तव पदाङ्ग-युगं तदिदं मनः

स्मरति मे रतिमेकतमां यद्वत्<sup>2</sup> ॥ २५ ॥

1. According to some authorities, कृष्ण is the eighth incarnation, but according to many others, बलराम is the eighth. Acc. to the BhP., 1. 3. 23, कृष्ण is the twentieth incarnation. Our poetess evidently accepts बलराम as the eighth incarnation. For the dress and weapon of बलराम, see BrahVP., श्रीकृष्ण-कर्म-खण्ड, chap. 13.

2. Our poetess कल्की does not evidently recognise the Buddha as an incarnation of विष्णु. For the recognition of the Buddha as an incarnation, see BhP., 1. 3 (21st incarnation); VisP., part III, chaps. 17 and 18 (The Lord Buddha is here named मायाजीव); AnuB., II, 2, 26; GitG., I (निन्दसि यत्तु-विधिरद्वष्ट-सुति-जातम्) etc.; cp. SahD., chap I (यस्यालीयत यत्क-सीवि जलधिः, etc).

Kalki will be born, it is stated, at the end of the present Age of vice and will bring back the golden Age. For details, see KalkiP. For Kalki as the twenty-third incarnation, see BhP., 1. 3. 24-25. For Kalki as accepted by the Jains, see JainHV., 60. 2. 52.

106. यमिह यादव-वंश-समुद्भवं  
 धरणि-भार-विनाश-विधित्सया ।  
 सपदि कंस-भयेन पिताऽनयद्  
 ब्रज-पदेऽज पदेन तरन् नदीम्<sup>1</sup> ॥ २६ ॥
107. सपदि तत्र च कंस-नियोजिता  
 विष-विलिप्त-क्षुचं दिशती तव ।  
 निश्चिचरो बत येन हि पूतना  
 सुनिहता निहतामित-बालका<sup>2</sup> ॥ २७ ॥
103. तव वधाय पुनश्च समागताः  
 शकट-वात-मुखा बहवोऽसुराः<sup>3</sup> ।  
 मख-भुजामनिशं च हितैषिणा  
 विदलिता दलिताजु<sup>4</sup> न-भूरुहा<sup>4</sup> ॥ २८ ॥

1. Cp. e.g., BhP., 10. 3. 46f.

2. For details, see BhP., 10. 6. 10 ; HariV., chap. 62. कृष्ण sucked the breast of पूतना in such a way that she was instantaneously killed.

3. कृष्ण killed the demons headed by शकट and वात when He was very young. See, e.g. BhP., 10.7. 6, 26, 28.

4. Nala and कूबर assumed the forms of Yamala and Arjuna trees owing to the curse of नारद । कृष्ण uprooted the trees with great force for the salvation of Nala and कूबर । See e.g., BhP., 10. 10. 23ff. भूरुहा adj. to त्वया (omitted).

109. निखिल-गोप-वधू-निलयादपि  
 स्व-जननी नवनीत-पयोमुपः ।  
 नियमनं तु कथञ्चिदुलूखले  
 कृतवती तव तीव्र-रूपाकुला<sup>१</sup> ॥ २८ ॥
110. सकल-गोप-कुमारक-संकुले  
 भवति गो-शिशु-पालन-लोलुपे ।  
 कमलभूरपि यस्य तु मायया  
 परमयाऽरमयादिह विस्मयम्<sup>२</sup> ॥ ३० ॥
111. स्व-विष-दूषित-सूर्य-सुता-जलं  
 विमदयन् फणि-नायकमाशु यः ।  
 सुर-जनेन सुमैरभिवर्धितः  
 सुतवता तव ताण्डव-चातुरीम्<sup>३</sup> ॥ ३१ ॥

1. ययीदा, foster-mother of कृष्ण, tied Him with rope to a mortar so that He might not reveal His wonderful divine power. See, e.g., BhP., 10. 9. 14.

2. In order to examine whether कृष्ण was the full incarnation of the supreme soul, ब्रह्मा stole all the cowherds and kept them hidden in a cave. कृष्ण, however, deluded ब्रह्मा by substituting the cow-herds of exactly the same appearance. See, e.g., BhP., 10. 13. 41.

3. The reference is to the Serpent कालीय who with his associates used to poison the water of यमुना with their poisonous breath. Once the cows and the cow-herds drank the water and immediately died. कृष्ण at once jumped into the water, lifted up कालीय and sent all the serpents together with कालीय to the island रमणक ; see, e.g., BhP., 10. 16. 28.

112. जल-विहार-विधौ यमुना-तटे  
 निहितसंशुक-सञ्चयमाहरन् ।  
 ब्रज-वधूरकरोस्त्रपयातुराः  
 समदना मदनाधिक-मोहनः<sup>1</sup> ॥ ३२ ॥
113. रुषित-वासव-हृष्टि-भयं ब्रजी  
 प्रशमयन् स्वकरोद्दृष्ट-पर्वतः ।  
 गत-मदेन शचीपतिना पुन-  
 दिवि-भवैर्विभवैः समपूजि यः<sup>2</sup> ॥ ३३ ॥
114. सुरलिका-स्वन-मोहित-मानसै-  
 ब्रज-वधू-निवहैः सह यो भवान् ।  
 बहु-तनुर्वहुधापि च खेलन्  
 व्यतनुतातनु-ताप-भराकुलैः<sup>3</sup> ॥ ३४ ॥

1. कृष्ण wanted to test their fidelity in Him ; so he stole all their clothes and climbed up a kadamba tree. See, e.g. BhP., 30. 9 ; VisP. 5. 13.

2. The cow-herdresses used to celebrate the sacrifice to Indra called इन्द्र-याग । As कृष्ण thought it was not the best way to acquire unflinching devotion necessary for salvation, he stopped the sacrifice. Indra became angry and ordered that it would rain in Gokul incessantly. कृष्ण came to the rescue of the cow-herds, lifted up the mount Govardhana which served the cow-herds as an umbrella and thus protected them all. Indra consequently submitted and chanted hymns in praise of कृष्ण । See, e.g., BhP., 10. 25. 18-19.

3. Once कृष्ण became many during the रास and celebrated the occasion thus with the entire satisfaction of one and all of the cow-herdresses. See, e.g., BhP. 10. 38. 3.

115. कलयता बहुसर्द्धिमहो व्रजे  
 गतवतापि पुनर्मधुरा-पुरीम् ।  
 वधु-जना नयनाञ्जल-मृदुला-  
 विगलिता गलितान्य-रसाः कृताः<sup>1</sup> ॥ २५ ॥
116. ऋजु-तनूमनुलेपन-दायिनी-  
 मथ विधाय सुदाम-मुखार्चितः ।  
 रजक-मल्ल-मुखैः सह मातुलं  
 निरवधीरवधीरित-सत्-पथम्<sup>2</sup> ॥ २६ ॥
117. उपनयादथ शिञ्जित-सत्-कलो  
 मृत-तनूभय-जीवन-दक्षिणः ।  
 अनुमतः प्रययौ च निजां पुरीं  
 स्व-गुरुणा गुरुणा प्रमदेन यः<sup>3</sup> ॥ २७ ॥

1. वल्लभ also accompanied him. Cp. BhP., 10. 41. 19. मधुरा and मधुरा are identical. For details about मधुरा, see मधुरा-माहात्म्य of VarP., chaps. 152, 158 etc. For कृष्ण attracting women, cp. BhP., 10. 42. 8, 24, etc.

2. Cp. BhP., 10. 44. 17-41.

3. BHP., 10. 45. 33ff. When the Preceptor of कृष्ण demanded of him as his teaching fee the life of his son who died in the sea, कृष्ण and वल्लभ implored the sea to return the son of the preceptor. The sea replied that he was devoured by a conch called पञ्चजन, really a demon, residing inside. They, therefore, killed the demon, blew the conch and rescued the deceased son of the preceptor from the region of Yama.

118. बहुतरं तु जरा-सुत-दोर्मदं  
 शिथिलयन् सुचुक्रुन्द-गतिप्रदः ।  
 जलनिधावकरोदतिदुर्गमा-  
 मसुहृदां सुहृदां सुगमां पुरीम्<sup>1</sup> ॥ ३८ ॥
119. विदित-भीष्म-सुता-हृदयस्तु यो  
 द्विज-कुमार-गिराश्रित-कुण्डिनः ।  
 प्रियतमां च जहार विरोधिनो  
 विशिखयञ् शिखयन्नपि रुक्मिणम्<sup>2</sup> ॥ ३९ ॥
120. दिनकराप्त-मणेरपि यादवाद्  
 भवति दुर्वचनाच्चकितात्मनः ।

1. Cp. op-cit., 10. 51.

2. Cp. op-cit., 10. 52-54.

Desirous of marrying कृष्ण, रुक्मिणी secretly sent a ब्राह्मण to him. कृष्ण, too, became enamoured of her on hearing the report. Unfortunately, all arrangements for her marriage with शिशुपाल had already been made ; utterly disappointed, she resorted to the temple of the goddess for redress. बलराम and कृष्ण who had come to the marriage ceremony as spectators, forcibly abducted her. A war at once broke out in which कृष्ण was victorious. He brought रुक्मिणी's brother रुक्मिन् as a prisoner. रुक्मिन् was, however, released at the intervention of बलराम ।

अपि वरादपि (१). लव्य-सुतस्तयो-

रुमभयोरुमयोः करमग्रहीः<sup>१</sup> ॥ ४० ॥

41. कृत-कलिन्द-सुता-कर-घोडनः

सपदि मद्र-महीग-सुतादिकाः ।

कर-बलात् परिगृह्य च वालिका-

स्वरमयो रमयोऽमितांगकाः<sup>२</sup> ॥ ४१ ॥

1. Cp. op-cit., 10. 57. 41.

सुवाज्ञित् got the possession of the gem समन्तक by pleasing the sun-god by means of his penances. कृष्ण wanted the gem for himself. सुवाज्ञित्'s brother अनेनज्ञित् once wore the gem on his neck, went to the forest where he was killed by a lion. It was generally thought that he was robbed and killed by कृष्ण himself. Meanwhile काम्यवान् killed the lion and gave it to his son as a toy. कृष्ण overheard the nurse consoling the boy thus :—

“सिद्धः प्रसेनसवधोत् सिद्धो काम्यवता इतः ।

सुकुमारक मा रोदीक्ष्व ह्येव समन्तकः ॥”

Then in order to disabuse the public of their suspicion, He fought with काम्यवान्, vanquished him and took possession of the gem as well as his daughter काम्यवती । When कृष्ण approached सुवाज्ञित् for returning the gem, the latter presented him with his daughter सत्यमाता ।

2. Cp. op-cit., 10. 58. 17. 23 ; HariV., chaps. 120-122.

Being questioned by कृष्ण and Arjuna why she was undergoing such terrible penances, कालिन्दी replied that her only object was to have सिद्ध as her husband. Pleased at her solicitations, कृष्ण married her.

Cp. op-cit., 10. 76. 77-78.



42. नरक-दैत्य-नियन्त्रित-सुन्दरी-  
जनसहो परिणीतवतः पुनः ।  
सुर-सुनि-प्रवराय निदर्शित-  
स्व-महिमा महिमापि च यस्य ते, ॥४२॥
43. अथ युधिष्ठिर-यज्ञ-सभा-जन-  
प्ररुषितस्य तु चेदि-मह्यैशितुः ।  
निधनसाशु विधाय ययौ पुन-  
र्यजनतो जन-तोष-करो भवान्<sup>१</sup> ॥ ३ ॥
44. अपि च सात्व-सुखानखिलानह<sup>३</sup>-  
न्नथ धनञ्जय-सारथितां गतः ।

1. Cp. BhP., 10. 59. The demon Naraka robbed Indra of all his royal emblems ; so the latter personally reported his grievance to कृष्ण who killed the demon. The women who were formerly stolen by him were now restored by कृष्ण to their proper guardians. But as all of them wanted to marry Him, He married them all and took them to द्वारका ।

2. Cp. op-cit., 10. 74. 43. चेदिराज is शिशुपाल ।

In the राजसूय sacrifice celebrated by युधिष्ठिर, Sahadeva proposed that कृष्ण should be the recipient of all the offerings sacrifice of the यज्ञ. Enraged at this, शिशुपाल began to abuse कृष्ण. As all of the kings were leaving the sacrificial assembly in anger, कृष्ण cut off his head with His disc.

3. Cp. op-cit., 10. शल्ल felt very much insulted as a consequence of the abduction of रुक्मिणी by कृष्ण and बलराम. In order to take vengeance for the same, he engaged himself

धरणि-भार-हरः सुखमावसः

स्र-सदने सदनेक-जनाग्रिते ॥ ४४ ॥

45. गिरिश-सेवक-बाण-मदापहा<sup>1</sup>

नृग-महोश-विमोच-विधायिनी<sup>2</sup> ।

दुपदजावर-भंग-समीरता-

सुपगताऽपगताऽरिपु यत्-कृपा<sup>3</sup> ॥ ४५ ॥

in severe penances and through the grace of शिव, he came to possess a chariot moving at will, with which he began to torture the यादव्स mercilessly. Subsequently he was killed by कृष्ण.

1. Cp. op-cit., 10. 63. कृपा, daughter of बाण, fell in love with king अनिरुद्ध, son of प्रह्लाद, and grandson of कृष्ण at first sight. Coming to know of this, चिदहेखा, an intimate friend of कृपा, brought अनिरुद्ध to कृपा by means of magic. As a consequence a war broke out between बाण and the यादव्स in which शिव and कृष्ण had to participate. As बाण was defeated inspite of शिव's protection, he had to return both अनिरुद्ध and कृपा ।

2. Cp. e.g., op-cit., 10. 64 ; दारका-माहात्म्य, प्रभासखण्ड of the स्कन्द-पुराण, chap. 10, pp. 529 of the बडवासी ed.

जैमिनि and सीमशर्मन् quarrelled for the same cow called इंक्षी, unknowingly offered to both of them at different times. As the king paid no attention to them, they cursed him that he would become a lizard. He however, got rid of the curse by the touch of कृष्ण's hand in the well which is now famous as the well of वृण ।

3. Cp. MahBh., समा-पर्व, 68, vv. 41-48. The famous incident of the महा-भारत in which Lord कृष्ण is represented as saving द्रौपदी from the dishonour of being stripped in public.

46. निज-कलत्र-हिताय धनार्थिनं

प्रिय-सखं तु कुचेल-महोसुरम् ।

अलत यः पृथुकाशनतोऽधिकं

सुधनदो धनदोपसमाशु तस्<sup>1</sup> ॥ ४६ ॥

47. स त्वं सख-तनुः समस्त-कलया पूर्णोऽवतौर्णः कुले

वृष्णीनामिह भूमि-भार-हरणे योऽभ्यर्थितो वेधसा ।

नारीणां नयनामृतायित-वपुश्चैद्यादि-दिष्टान्तकृद्

भक्तानामखिलार्थ-कल्पक-तरुः क्षणैधि नः श्रेयसे<sup>2</sup> ॥ ४७ ॥

48. इति क्षिति-सुरोत्तम-प्रियमनेन संपादयन्

सुराधिप-सुतेन च प्रसद-भार-पूर्णात्मना ।

समेत्य निज-मन्दिरं सह कलत्र-पुत्रादिभिः<sup>3</sup>

... .. ॥ ४८ ॥

49. विहारैरित्याद्यैर्जगदखिलमानन्द-भरितं

वितन्वन् भक्तानां परम-गति-दानैक-निरतः ।

1. Cp. BhP., 10. 81. 7ff. Kucela, also known as सुदान, went to his great friend कृष्ण and owing to his extreme poverty, could not take with him anything else than some fried rice. This, however, pleased कृष्ण so much that He at once bestowed upon his friend immense wealth.

2. Metre शार्दूल-विक्रीडित ।

3. Metre पृष्ठी ; one line missing.

अशेषाद्य-ध्वान्त-प्रगमन-दिनेगायित-गुणः

स कृष्णः कल्याणं कलयतु सदा यो बहुतरम्<sup>१</sup> ॥ ४८ ॥

50. रोगार्तयाऽपि रवि-वर्म-कुमारकस्य

जातादरेण मनसा यच्चसि प्रकामम् ।

मौख्यं समप्य<sup>२</sup> विगण्य<sup>३</sup> कृतं मयेतत्

काव्यं मुदा बुध-वराः परिशोधयन्तु<sup>४</sup> ॥ ५० ॥

इति तृतीयः सर्गः ॥ ३ ॥

समाप्तं चेदं काव्यम् ।<sup>४</sup>

1. Metre शिष्टरिणो ।

2. समाप्यविगण्य ?

3. Metre वसन्त-तिषक ।

4. India Office Library, MS. no. 8158 ; see Keith's Catalogue of Sanskrit MSs. in the India Office Library, Vol. II., p. 1539.

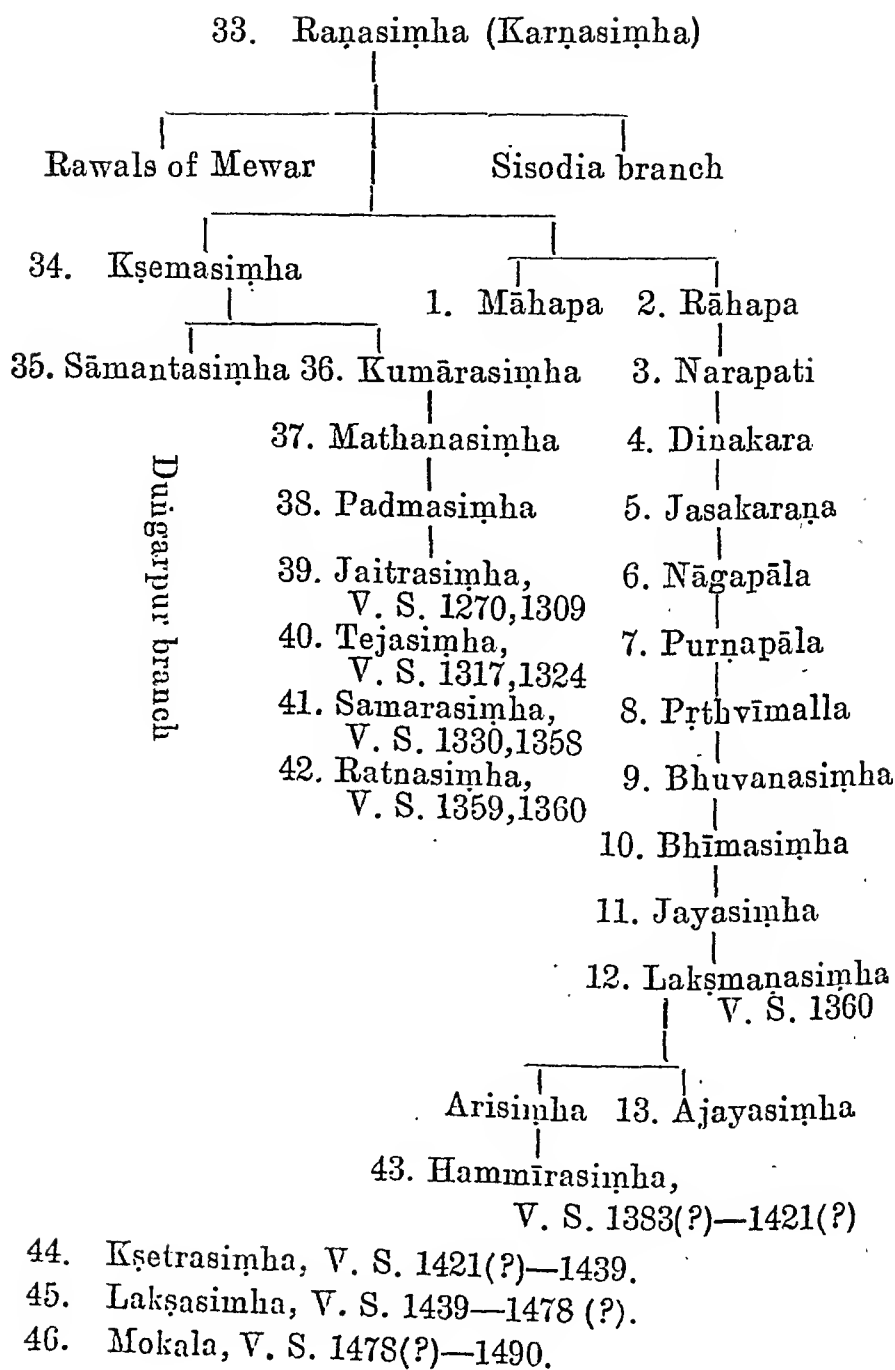


## APPENDIX I

### *The Rāṇās of Mewar*

Guhil—the present Rāṇā, Sir Bhūpāla Siṃha.

- |                       |                         |
|-----------------------|-------------------------|
| 1. Guhila (Guhadatta) | Bhartṛpaṭṭa II          |
| 2. Bhoja              | (V.S. 999,1000)         |
| 3. Mahendra           | 17. Allāṭa, V. S. 1008, |
| 4. Nāga or Nāgāditya  | 1010                    |
| 5. Śilāditya (Śīla),  | 18. Naravāhana, V. S.   |
| Vik. Saṃvat 706.      | 1028                    |
| 6. Aparājita, Vik.    | 19. Śālivāhana          |
| Saṃvat 718            | 20. Saktikumāra, V. S.  |
| 7. Mahendra II        | 1034                    |
| 8. Kālabhoja (Bāpā)   | 21. Ambāprasāda         |
| V.S. 791 and 810      | 22. Sucivarman          |
| 9. Khummāṇa,          | 23. Naravarman          |
| V. S. 810             | 24. Kīrtivarman         |
| 10. Mattaṭa           | 25. Yogarāja            |
| 11. Bhartṛbhāṭa       | 26. Vairāṭa.            |
| (Bhartṛpaṭṭa)         | 27. Haṃsapāla           |
| 12. Siṃha             | 28. Vairisiṃha          |
| 13. Khummāṇa II       | 29. Vijayasīṃha, V. S.  |
| 14. Mahāyaka.         | 1164 and 1173           |
| 15. Khummāṇa III.     | 30. Arisiṃha            |
| 16. Bhartṛbhāṭa or    | 31. Coḍasiṃha           |
|                       | 32. Vikramasiṃha        |



47. Kumbhakarṇa, V. S. 1490—1525.
48. Udayasiṃha, V. S. 1525—1530.
49. Rāyamala, V. S. 1530—1566.
50. Saṃgrāmasiṃha (Sāṃgū), V. S. 1566—1584.
51. Ratnasiṃha II, V. S. 1584—1588.
52. Vikramāditya, V. S. 1588—1593.
53. Vanavīra, V. S. 1593—94.
54. Udayasiṃha II, V. S. 1594—1628.
55. Pratāpasīṃha, V. S. 1628—1653.
56. Amarasiṃha, V. S. 1653—1676.
57. Karṇasiṃha, V. S. 1676—1684.
58. Jagatsiṃha, V. S. 1684—1709.
59. Rājasiṃha, V. S. 1709—1737.
60. Jayasiṃha, V. S. 1737—1755.
61. Amarasiṃha II, V. S. 1755—1767.
62. Saṃgrāmasiṃha II, V. S. 1767—1790.
63. Jagatsiṃha II, V. S. 1790—1808.
64. Pratāpasīṃha II, V. S. 1808—1810.
65. Rājasiṃha II, V. S. 1810—1817.
66. Arisiṃha II, V. S. 1817—1829.
67. Hāmmīrasīṃha II, V. S. 1829—1834.
68. Bhīmasiṃha, V. S. 1834—1885.
69. Javānasiṃha, V. S. 1885—1895.
70. Sardārasīṃha, V. S. 1895—1899.
71. Sarūpasīṃha, V. S. 1899—1918.
72. Sambhusiṃha, V. S. 1918—1931.
73. Sajjansiṃha, V. S. 1931—1941.
74. Fatahsīṃha, V. S. 1941—1987.
75. Śir Bhūpālasīṃha, V. S. 1937—



## APPENDIX II

### *Meaning of the Pāṇini's Symbols*

Class	Meaning of Symbols	Meaning
I	1-73	सर्वसंज्ञितसंज्ञितसंज्ञितसंज्ञित
"	74	संज्ञितसंज्ञित
"	75	संज्ञितसंज्ञित
II	1-57	संज्ञितसंज्ञित
"	58	संज्ञितसंज्ञित
"	59	संज्ञितसंज्ञित
"	60	संज्ञितसंज्ञित
III	1-40	संज्ञितसंज्ञित, संज्ञितसंज्ञित or संज्ञितसंज्ञित
"	50	संज्ञितसंज्ञित, संज्ञित
"	51	संज्ञितसंज्ञित
IV	1-69	संज्ञितसंज्ञित
"	70	संज्ञितसंज्ञित
"	71	संज्ञितसंज्ञित
V	1-57	संज्ञितसंज्ञित
"	58	संज्ञितसंज्ञित
VI	1-58	संज्ञितसंज्ञित, संज्ञितसंज्ञित or संज्ञितसंज्ञित
"	59	संज्ञितसंज्ञित
VII	1-78	संज्ञितसंज्ञित, संज्ञितसंज्ञित or संज्ञितसंज्ञित
"	79	संज्ञितसंज्ञित
VIII	1-2	संज्ञितसंज्ञित
"	3	संज्ञितसंज्ञित

Canto	Verse or Verses	Name
VIII	4	उपजाति
..	5	शालिनी
..	6	मालभारिणी
..	7	वसन्ततिलक
..	8—9	द्रुतविलम्बित
..	10	रघोदत्ता
..	11	मालभारिणी
..	12, 41, 42, 46, 47, 83, 90, 93, 102	वसन्ततिलक
..	13, 29, 43, 54, 57, 60, 68, 72, 74, 76, 77, 80, 87, 88, 97, 101	मालभारिणी
..	14, 24, 32, 37, 40, 50, 58, 64, 65, 70, 75, 78, 79, 81, 85, 92, 95, 100	उपजाति
..	15	स्वागता
..	16, 23,	श्रीपद्मन्दसिक
..	17, 51, 53, 67	मञ्जुभाषिणी
..	18, 44, 56, 84, 86, 91	रुचिरा
..	19	प्रहर्षिणी
..	20, 33, 38, 49, 61, 82, 89, 94, 92	शालिनी
..	21, 39, 63, 69, 71, 96	द्रुतविलम्बित
..	22	मालिनी
..	28	उपेन्द्रवज्रा
..	26, 34	वसन्ततिलक
..	27, 35, 48	इन्द्रवज्रा



Canto	Verse or Verses	Name
XI	109	शार्दूल-विकीर्णित
XII	1. 8, 13, 18, 24, 25, 29, 32, 69, 70, 73, 80, 85, 89	मालमारिणो
..	2. 3, 15, 20, 22, 31, 75, 77	वंशस्थविन
..	4, 28	गुणिताम्ना
..	5, 6, 14, 16, 23, 30, 35, 45, 50, 58, 60, 68, 69, 71, 72, 76, 78	इन्द्रयम्ना, उपेन्द्रयम्ना or उपजाति
..	7, 27, 34, 81, 88	पतन्ततिलक
..	9	मालिनी
..	10	गुन्दरी
..	1b, 12, 17, 19	दुतविलम्पित
..	26, 33, 36, 37, 44	रयोदता
..	52, 57, 79, 82, 84	मञ्जुभाषिणी
..	74	मालिनी
..	86	पञ्चामर
..	87	सम्परा

# VERSE-INDEX

OF

Vaidyanātha-prāsāda-pra

Verse	Page	Verse	Page
अ		अ	
47 अखण्डिताज्ञं	15	2 गुञ्ज	वसवः०
116 अथ प्रतिष्ठां	40	73 ग्राम	ज
79 अथागमत्	27		जिज्ञा
10 अथाभवद्	3	62 जय	तः-शान्
125 अथाभ्यगच्छत्	42	83 ज्योति	त
46 अथामरेन्द्रश्च	15		ज-श्रद्धा०
80 अथो महादेव०	28	96 तं चि	ति-वर्गापिंत०
45 अन्तस्तडागं	15	114 तं ज्ञा	त-स्वने०
43 अमर-नर०	14	58 तज्जन्	नागपालो०
36 अशेष-भृ०	12	15 ततस्	प्र-गङ्गा
53 अशोभतासौ	18	104 ततोऽ	निजस्यो०
140 अष्ट-सिद्धि०	46	55 ततो	न-कण्टका
आ		63 ततो	भवत्
141 आधि-भजन०	46	16 ततोऽ	भवद्
ई		39 ततोऽ	रसिहा०
111 ईशो हि कान्त्या०	38	23 ततोऽ	गूढकं
ऊ		115 तत्र स	रुयः
119 ऊदामिधं	41	19 ततस्	रुयः
120 ऊदामिधानो०	41	97 ततस्	निन्सा
क		20 तदङ्ग	निन्सा
56 कायस्थ उग्रः	19	31 तदङ्ग	निन्सा
89 काष्ठं गृहीत्वाथ	31	41 तदङ्ग	निन्सा

Verse	Page	Verse	Page
49 तदङ्ग-वन्मा	17	13 दिव्यरत्न	4
95 तदन्वयात् पार०	33	40 दिव्यरत्नेनां०	13
21 तदात्मनः	6	132 देवानादात्तं योजन०	43
97 तदात्म-वन्मा	34	81 दिव्यान् गत्०	29
6 तदा मुनीनां	2	न	
37 तस्मादभूत्	13	42 मृगामर्द	14
17 तस्मादभूदुभ०	5	66 मृगस्य मन्त्रा	22
102 तस्माद् भुग्मात्रेः	35	प	
18 तस्माद् भुवनगिहो०	5	33 पार्थिवान्	10
22 तस्मान्महोयान्	6	103 पिताऽथ दत्ता	35
100 तस्यात्मनः	35	83 पुरा नदीनिष्ठ०	31
101 तस्यात्मनोऽभूत्	35	51 पुरोहितः	18
117 तस्याग्नि मन्त्रा	40	103 पुरां गुना	37
68 तस्मैवायुमतो०	23	35 प्रागापगिहं	11
8 तस्मैवदेवेन	3	34 प्रागापगिहो०	11
52 तोयं दहः	18	130 प्रागाद-नैवाग्र०	43
126 गुलां यदुपमीषि	42	118 प्रेमाभिधा कपि	40
110 गुलां वृत्तयो	38	प	
107 गुलात्तर्यं	37	62 मद्र-उद्योति०	29
109 गुला द्वितीयापि	38	भ	
32 तेनागमुद्रान्त०	10	92 भुपोऽथ रसायं०	32
90 तेनैव मागंश	31	म	
38 तेनोजिता	13	27 मकार-वाची	8
द		106 माता तदीयाथ	36
59 दलेलपानो	20	50 मुन्यक्त-सासेन्दु०	17
72 दाक्षिणात्य इह	24	84 मोरली-संज्ञया	29

Verse	Page	Verse	Page
57 म्लेच्छाधिपै०	20	122 विचार्य तेनाथ	41
य		65 विश्वम्भरोऽपि	22
29 यः कुम्भकर्ण०	9	136 विष्टप-तितय०	45
121 यज्ञाङ्ग-सामग्र्य०	41	67 विहारिदासे	22
5 यदेक-लिङ्गं	2	138 वेद-गीत-महिमो०	45
14 यशकर्ण	4	123 वेद-ध्वनिः	41
24 यश्चैक-लिङ्गस्य	7	139 वेद-मन्त्र०	45
93 यस्मादकस्मादथ	32	105 वैकुण्ठ-लोकं	36
54 यस्याभिषेकाम्बु०	19	74 वैद्यो वाग्भट०	24
64 या क्षत्रियाणां	22	श	
131 यो दुङ्गराख्यस्य	43	129 शब्दः संभ्रूयते	43
र		3 शारदा वसतु	1
11 रणे स्थिरत्वन्तु	4	1 शिवं शाम्बमहं	1
128 रथाश्व-नर०	43	44 शिव-प्रसादाद्	15
78 राजतीनाञ्च	27	134 शेष-नाग-मणि०	44
113 रायीपनामा	39	86 श्रीमत्-संग्राम०	30
12 राहृप्-राणा०	4	स	
ल		70 संग्राम-सिंह०	23
26 लक्ष्य-व्यधान्	8	87 संग्राम-सिंह०	31
व		75 संवत्-खाद्रि०	25
48 वंशो विस्तारितां	16	133 संवद्भुजाब्धि०	44
61 वन्दीमिवोद्गृह्य	21	137 संसृतेर्भय०	45
71 वर-नरपति०	23	94 स चाहुवाणः	32
77 वाजपेय-मुख०	26	60 स चित्तकूटा०	21
7 वापाभिधो	3	69 सदानुकूले०	23
127 वाराणसीस्थो०	43	4 स भूयाद्	2

Verse	Page	Verse	Page
28 म मोक्षः	8	६	
30 म रामनामो	9	25 इमोर-देवार्ज-	7
95 म राम-राजः	34	142 हरिधन्-नामा	46
112 गुरुद्व-गर्वारत-	39	124 इत्यंहुं भवा-	42
9 गुरुभ्यसो-	3	91 दिनामं	31
135 हेतुदेव च	44	85 हेम-हर्म-	30
76 गुरुद्व-गर्वारत-	25		

*Verse-Index of Santānagopāla-kāvya*

अ		90 इति विमोक्षं	71
14 अतान्ते रा-	52	70 इति सुलोभं	66
61 अथ तदा हरि-	69	51 इतिरिपन्ता	61
123 अथ सुनिष्ठ-	82	17 इति गुरु	53
44 अथो जयप्रतिष्ठ-	60	5 इति गुरु	50
46 अनार्जयं यत्	61	41 इति-द्विभ-	57
124 अपि च गुरु-	82	20 इति-गुरु	54
87 अपि धनप्रय	70	89 इति गुरु	70
77 अपि प्रपन्नार्ति-	67	उ	
29 अहं विभ-	71	117 उपनयादय	79
आ		शु	
26 आभस्यतां रा-	55	116 शत्रु-चतुर्मुखेप-	79
1 आसीच्छ्रुया विजित-	49	ए	
इ		12 एवं विलम्ब	52
126 इति-चिति-	84	फ	
85 इति निषेध	70	47 कदापि माया-	60
80 इति मधु-रिपुणा	68	78 कुरु गुणामय	67



Verse	Page	Verse	Page
115 कलयता बहुलद्धि०	79	59 तदीय-रूपा०	63
105 कलि-युगेऽन्त०	75	101 तमहमिन्द्र०	73
28 काले तु तल	55	108 तव वधाय	76
2 कालेन कश्चन	49	69 तवावतारादि०	65
11 किंचाल पोडश०	52	24 ताताज्ञया दिव०	55
71 किमद्य भोः कृष्ण०	66	43 त्यज विजय	59
40 कृच्छ्रे पुरापि	58	द	
121 कृत-कलिन्द०	81	84 दशम-नन्दन०	69
39 कृतज्ञ' मही०	58	100 दिति-सुतं निज०	73
18 कृष्णादिभिश्च	53	120 दिनकराप्त०	80
21 कृष्णोऽहमस्मि न	54	97 दिवि-भुवा हय०	72
7 क्लिरयन्ति यत्	50	50 दिव्याङ्गनाभिः	61
ग		95 दृढतरा त्वयि	72
32 गारुडीव एष	56	6 दृष्ट्वा तु शिष्ट०	50
125 गिरिश-सेवक०	83	33 देहस्तवायमधुना	57
च		83 द्विज-वर प्रणतोऽस्मि	69
79 चिरं पृथिव्यां	67	75 द्विजस्य कस्यापि	67
ज		न	
19 जन्मान्तरार्जित०	53	61 नमोऽद्वितीयाय	63
91 जय हरे जय	71	60 नमो नमस्ते	63
112 जल-विहार-विधौ	78	122 नरक-दैत्य०	82
29 जाते तदा युवति०	56	49 नवाम्बुद-श्यामल०	61
त		109 निखिल-गोप०	77
45 ततो व्यतीतेऽद्रि०	60	126 निज-कलत्र०	84
74 तथापि लोकानुकृति०	66	73 निवेदनीयं त्वयि	66
93 तदिह मे निखिला०	71	27 निःशङ्कमेव	55

Verse	Page	Verse	Page
प		64 यस्मादिदं	64
57 पीताम्बराच्छादित०	63	62 योगोभरान्त०	64
9 पुर्वं पुरा यम०	51	र	
72 पृथो षतैर्यं	66	42 रक्षिष्यते द्विज०	58
10 पीताम्बराच्छादित०	52	4 रामादयो यदु०	50
98 प्रमथिते तु पुरा	72	113 रुषित-यामय०	78
फ		130 रोगार्तयादधि	85
52 फणीन्द्र-पर्यट्ट०	62	ल	
च		53 तत्ताट-देवाश्चित्तो०	62
118 बहुतरं तु जरा०	80	घ	
भ		41 घानं निराम्य	58
76 भयन्प्रसादे	67	21 वाचा रिमघ	55
67 भवप्रियेत्त-भ्रमणे	65	119 विदिन-भीष्म०	80
22 भित्त्वा पुरा वृष०	54	65 विधाय माया०	64
15 भूषः किमल	53	66 विधाय सीता०	64
13 भूयोऽपि भूगुर०	52	46 विलोकयतामाशु	60
36 भूयो विनिन्द्य	57	129 विहारैरित्थार्थ०	84
म		श	
38 मा मा कुरुष्व	58	99 शरणमस्तु स मे	73
66 मायामये संछति०	65	16 शोकं खज द्विज०	53
68 मुकुन्द ते मूर्ति०	65	स	
114 मुरलिका-स्थन०	78	110 सञ्जल-गोप०	77
54 मृदु-स्मितोद्द्योति०	62	96 यततमेव जगत	72
य		31 स त्वं यमात्मज०	56
94 यदिह दुस्तर०	71	127 स त्वं सत्त्व-तनुः	84
106 यमिह यादव०	76	58 सनतकुमारादि०	63

Verse	Page	Verse	Page
37 सन्दीप्य तत्र	57	83 सुत-विनाश०	69
107 सपदि तत्र न	76	103 सुर-जनार्थनया	74
88 समधिकाधिक०	70	55 स्व-भक्त-वात्सल्य०	62
86 समुपगुण दृढं	70	111 स्व-विष-दूषित०	77
35 सम्मान-पूर्वमधुना	57		
63 सर्वात्मने सर्व०	64	ह	
8 साधारणो न	51	3 हाहा हरे	50
104 मित-पयोधर०	75	102 हृदि करोम्यनिशं	74
23 सीरावुधादिभि०	54	30 हे फाल्गुनार्जुन	56

## ABBREVIATIONS

AbhCin.	=Abhidhāna-cintāmaṇi.
AgniP.	=Agni-purāṇa.
AitBra.	=Āitareya Brāhmaṇa.
AmarK.	=Amara-koṣa.
AmaraKŪ.	=Amarakoṣodghāṭana.
Anek Saṃg.	=Anekārtha-Saṃgraha.
AnnRaj.	=Tod's Annals of Rājasthāna.
AnuB.	=Anu-bhāṣya.
ApSS.	=Āpastamba-śrauta-sūtra.
Ast.	=Aṣṭādhyāyī.
AsvGS.	=Āśvalāyana-gr̥hya-sūtra.
AsvSS.	=Āśvalāyana-śrauta-sūtra.
BaudhSS.	=Baudhāyana-śrauta-sūtra.
BhagG.	=Bhagavad-gītā.
BhP. or BhagP.	=Bhāgavata-purāṇa.
BhaK.	=Bhaṭṭi-kāvya.
BrahVP.	=Brahma-vaiivarta-purāṇa.

BṛhadDhP.	= Bṛhad-dharma-purāṇa.
Chow. ed.	= Chowkamba edition.
Contri of W. to S.L.	= Contribution of Women to Sanskrit literature.
DanC.	= Dāna-candrikā.
DanD.	= Dāna-darpana (as quoted in the Tithi-tattva, p. 153)
DanKh	= Dāna-khaṇḍa.
DanKK.	= Dāna-kriyā-kaumudī.
DanS.	= Dānaśgara.
DhatRKD.	= Dhātu-rūpa-kalpa-druma.
GautDS.	= Gautama-dharma-sūtra.
GitG.	= Gita-govinda.
HarV.	= Hari-Vaṇśa.
JaimBrah.	= Jaiminiya-Brahmaya.
JainHV.	= Jaina-Hari-vaṇśa.
Kalp.	= Kālikā-purāṇa.
KalkiP.	= Kalki-purāṇa.
KalpDK.	= Kalpa-dru-kośa.
KatPar.	= Kātantra-pariśiṣṭa.
KatS.	= Kātantra-sūtra.
Kath Samh.	= Kāthaka-saṃhitā.
KatSS.	= Kātyāyana-śrauta-sūtra.
KavAlam.	= Kāvya-lamkāra.
KurP.	= Kurma-purāṇa.
LatSS.	= Lātyāyana-śrauta-sūtra.
MBh. or MahBh.	= Mahābhārata.
MaitS.	= Maitrāyaṇi-saṃhitā.
MaaDS.	= Mānava-dharma-sūtra.
ManSS.	= Mānava-śrauta-sūtra
MatP.	= Matsya-purāṇa.



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- Amara-kośodghāṭana* by Kṣīrasvāmin. See *Nāma-*  
*līṅgānuśāsana* (also called *Amara-kośa*) by Amara-  
simha: A. by K.
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*Full Bibliographical informations about some Printed Books and MSS. have been given in loco, and therefore, not repeated in the Bibliography.*

## GENERAL INDEX

- Abhidhāna-cintāmaṇi, 5, 18  
 Abbimanyu, 52  
 Agnipurāṇa, 73  
 Aitareya-brāhmaṇa, 18  
 Ajaya Siṃha, 6, 7  
 Ajmir, 13  
 Akbar, 11, 12  
 Alla-o-din, 5  
 Amara-koṣa, 5, 8, 20, 23, 33, 35,  
     36, 41, 43  
 Amara-koṣodghāṭana, 19  
 Amarasiṃha, 12, 14, 36  
 Amarendra, son of, 52  
 Ambar, 11, 12  
 Anekārtha-saṃgraha, 20  
 Annals of Mewar, 2, 9  
 Annals of Rājasthāna, Tod's, 2, 3,  
     5, 6, 7  
 Aniruddha, 83  
 Anu-ṣubh, 1, 16, 23, 23, 30, 31, 33,  
     2
- Bali, 51, 74  
 Bāṇa, 83  
 Bāppā Rāwal, 3  
 Baudhāyana-dharma-sūtra, 38  
 Baudhāyana-śrauta-sūtra, 18, 26  
 Bhagavanta bhāṣkara, 26  
 Bhagavad-gītā, 14  
 Bhāgavata-purāṇa, 1, 36  
 Bhārata, 55  
 Bhaṭṭa Kamalākānta, 29  
 Bhaṭṭi-kāvya, 28  
 Bhaviṣya-purāṇa, 54, 55, 57, 60  
     62, 63, 68, 69, 72, 73, 74, 75  
     76, 77, 78, 79, 82, 84  
 Bhīmasena, 54  
 Bhīmasiṃha, 5, 6, 7  
 Bhujāṅga-prayāta, 46  
 Bhuvanasiṃha, 5  
 Bhuvaneśvara, 71  
 Brahmā, 51, 77  
 Brahmāstra, 52

- Citrakūṭa, 24  
 Citralekhā, 83  
 Dalela Khān, 20  
 Dakṣiṇamūrti, 24  
 Dāna-darpaṇa, 27  
 Dāna-candrikā, 26, 28, 29, 36, 37  
 Dāna-khaṇḍa, 26, 30, 37  
 Dāna-kriyā-kaumndi, 26, 27, 29, 30, 37  
 Dānā-mayūkha, 26  
 Dāna-saṃgraha, 26, 29, 30  
 Daśaratha, 74  
 Devakī, 51  
 Devakumārikā, 35, 38  
 Devarāma, 25  
 Dhanañjaya, 53, 66, 67, 69, 70, 82  
 Dinakara, 4, 25  
 Divākara, 26  
 Draupadī, 83  
 Druta-vilambita, 69  
 Dvārakā, 82  
 Dvārakā-mābūtmya, Prabhāṣa  
 khaṇḍa, 83  
 Dvārāvatīpnri, 1  
 Ekalīga, 2  
 Gāṇḍīva, 56  
 Gaṇeśa, 1, 25  
 Gāṇḍeya, 55  
 Gaurī, 1  
 Gautama-dharma-sūtra, 33  
 Gīrīśa, 54, 83  
 Gīta-govinda, 9  
 Gokula, 78  
 Govardhana, mount, 78  
 Govindānanda Kavīkaṇkana  
 Ācārya, 26  
 Gurkhā, 7  
 Haldighat, 12  
 Hāmīra, 7  
 Hampī, 83  
 Hanūmamṛtiya, 29  
 Harī, 69, 71  
 Hārīta, 2  
 Hari.vamśa, 73, 76, 81  
 Hayagrīva, 72  
 Hayakanṭha, 72  
 Hemādri, 26  
 Hīraṇyākṣa, 73  
 Hīraṇyakaśipu, 51  
 India Office Library, 83  
 Indra, 78, 82  
 Indravajrā, 2, 17, 31  
 Indra-yūga, 78  
 Jagatsīmha, 12, 13  
 Jaiminī, 83  
 Jaiminiya Brāhmaṇa, 26  
 Jains, 75  
 Jamadagni, 74  
 Jāmbavān, 81  
 Jāmbavatī, 81  
 Jayasīmha, 14  
 Jebangir, 12  
 Kadamba, tree, 78  
 Kalī, age, 75  
 Kālīndī, 81  
 Kālīya, 77  
 Kalkī, 75  
 Kalki-pnrāna, 73, 74, 75, 37  
 Kalpa-dru-kośa, 20  
 Kāṃsa, 51  
 Kānthajit, 19  
 Karna, 13

- Kātantra-pariśiṣṭa, 32  
 Kāthaka-saṃhitā, 18, 26, 37  
 Kātyāyana-śrauta-sūtra, 18, 26, 28, 37  
 Kāvya-lamkāra, Vāmana, 29  
 Kāvya-prakāśa, 28  
 Keith's Catalogue of Sanskrit MSS., 85  
 Khāṇḍava, 56  
 Khoorūm, 12  
 Kirātārjuniya, 23  
 Kṛṣṇa, 50, 51, 52, 53, 54, 57, 58, 66, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85  
 Kṛṣṇapuri, 49  
 Kṣetra Siṃha, 8  
 Kucela, 84  
 Kumbha, 8  
 Kumbhakarṇa, 8, 9  
 Kūrma-purāṇa, 72  
 Kūvara, 76  
 Lakṣa Siṃha, 8  
 Lakṣmaṇa Siṃha, 6  
 Lakṣmī, 61, 75  
 Lātyāyana-śrauta-sūtra, 18, 26  
 Madana, 78  
 Madhurā-māhātmya, 79  
 Madhurāvijaya, authoress of the 31; an account of the, 32-34.  
 Mahā-bhārata, 74, 6  
 Mahomed Shah Lodi, 8  
 Mahendra, 62  
 Mahidhara, 26  
 Maitrayaṇī-saṃhitā, 18, 26, 37  
 Mālinī, 49, 59  
 Mālapura, 13  
 Mālinī, 15  
 Mānasimha, 11  
 Mandara, 72  
 Mānava-śrauta-sūtra, 18, 26, 38  
 Mānava-dharma-śāstra, 29, 38  
 Maṅgala, 24  
 Manu, 38  
 Marici, 51  
 Marhatta, 7  
 Marut, 56  
 Marwar, 9, 11  
 Matsya-purāṇa, 72, 74, 25, 35  
 Māyāmoha, 75  
 Meru-tantra, 72  
 Mukunda, 57, 65  
 Nakula, 54  
 Nala, 76  
 Nārada, 76  
 Naraka, 82  
 Nṛga, well, 83  
 Nṛsimha, 73  
 Narapāla, 4  
 Nārada-dharma-śāstra, 38  
 Nepāl, 7  
 Padma-purāṇa, 36  
 Pāñcājana, a demon, 51, 71  
 Pāñcājanya, 51  
 Pāñcaviṃśa Brāhmaṇa, 18, 26  
 Pāṇḍavas, 52, 63  
 Paraśurāma, 74  
 Pārtha, 52, 54, 55, 60  
 Pāścātya-nirṇayāmṛta, 27  
 Phalgunārjuna, 56  
 Phaṇindra, 62  
 Pradyumna 83  
 Prajāpati, 72

- Prasannajit, 81  
 Pratāpa Rāva, 33  
 Pratāpasimha, 11  
 Pṛthvi, 81  
 Pṛthvimalla, 5  
 Puṇḍarika, 26  
 Puṣpitūgrā, 23, 60, 63  
 Purbez, 12  
 Putanā, 76  
 Raemul, 10  
 Raghunandana, 27  
 Raghunāthābhya-daya, an account  
   of the, 41-42; subject-matter  
   of the, 42ff.  
 Rāghu-vaṃśa, 1, 7, 60  
 Rāhappa, 3  
 Rajput, 3, 7  
 Rājasiṃha, 13  
 Rājasūya, 82  
 Rāmā, 71  
 Rāma, 4, 9, 61, 74  
 Rāmabhadraṃhā, 41ff.  
 Rāmacandra, 31  
 Ramanāka, island, 77  
 Rāmāyaṇa, 74  
 Rāmāyaṇa-kāvya, an account of  
   the authoress of the, 37-39;  
   subject-matter of the, 39-41  
 Rāsa, 78  
 Rathoddhatā, 1, 21, 26, 30, 44  
 Ratna, 10  
 Rāvāla, 3  
 Rāvasimha, 20  
 Rāyamalla, 9  
 Ṛg-veda, 37  
 Rukmīn, 80, 82  
 Rukmīṇī, 80  
 Sahalasiṃha, 35  
 Sāhā-parvan, 61, 83  
 Sacī, 78  
 Sāgara, 6  
 Sāgarajī, 11  
 Sahadeva, 61, 82  
 Sāhapura, 16  
 Sakaṭa, demon, 76  
 Saktasiṃha, 12  
 Sakrasuta, 66  
 Sālva, 82  
 Saṃgrāma Rāva, 33  
 Saṃgrāmasimha, of Mowar, 10,  
   17, 18, 25, 33, 38, 40  
 Saṃskāra-ratna-mālā, 3, 7  
 Sanatkumāra, 63  
 Sandipani, 61  
 Sañjaya, 72, 78  
 Sāṅkhyaṇa-śrauta-sūtra, 18, 26  
 Santānagopāla-kāvya, an account  
   of the, 27-29; critical estimate  
   of the, 29-30.  
 Sānti-parva, 74  
 Śārdūla-vikrīḍita, 21, 25, 29, 81  
 Śāsvata-kośa, 20  
 Satapatha Brāhmaṇa, 18, 26, 72  
 Satrājī, 81  
 Satyāśāṇḍha-śrauta-sūtra, 37  
 Satyabhāmā, 81  
 Solim, 12  
 Shah Johan, 12  
 Siddhānta-kaunudinī, 28, 32, 33, 42, 65  
 Śikhariṇī, 85  
 Sisudia, 11  
 Siśupāla, 80, 32

- Siva, 24, 83  
 Sivāji, 7  
 Skanda-purāṇa, 23, 74, 83  
 Sloka, 5, 27  
 Somaśarman, 83  
 Śrīnivāsa, 39  
 Śrīśārama, 38  
 Śrīvatsa, 62  
 Sudāsa, 84  
 Sujanasimha, 7  
 Sukhānanda, 25  
 Sukharāma, 18  
 Sundarī, 5  
 Surajmall, 10  
 Sūrya, 77  
 Syamantaka, 81  
 Taittiriya Brāhmaṇa, 18, 26, 37  
 Taittiriya-saṃhitā, 18, 26  
 Tirumalāmbā, authoress of the  
     Varadāmbikā-pariṇaya-campū,  
     55ff.  
 Tithi-tattva, 27  
 Tod, Annals of Rajasthan, 2, 6  
 Udaya, 10  
 Udayapura, 11  
 Udayasimha, 9, 11  
 Ūnaviṃśati-saṃhitā, 38  
 Upajāti, 2, 17, 31, 60  
 Upendravajrā, 2, 17, 30, 60  
 Ūrṇā, 51  
 Ūṣā, 83  
 Uttarā, 52  
 Vaidyanātha-prāsāda-praśasti,  
     authorship of the, 11-14; sub-  
     ject-matter of the, 15-22; cri-  
     tical remarks about the, 23-26  
 Vaijayanti, also called Jayanti,  
     wife of Kṛṣṇanātha Sārva-  
     bhauma, 35; joint authorship  
     of the Ānanda-latikā, some-  
     times attributed to, 35 ff.  
 Vājasaneyi-saṃhitā, 18, 26  
 Vaitāna-sūtra, 18, 26  
 Vāmana, 29, 74  
 Vāmana-purāṇa, 74  
 Vaṃśa-sthavila, 18  
 Vanavīra, 10  
 Vana-parvan, 56, 72, 74  
 Varāha-purāṇa, 79  
 Varadāmbikā-pariṇaya-campū,  
     authors of the, 55f.; an account  
     of the, 56ff.  
 Varasadvilāsa, 15  
 Vasanta-tilaka, 1, 49, 85, 44  
 Vāsava, 78  
 Vāsudeva, 50, 59, 63  
 Vāta, demon, 76  
 Vedas, 72  
 Vihāridāsa, 22  
 Vikramajit, 10  
 Viṣṇu, 38, 61, 65, 72, 73, 75, 31  
 Viṣṇu-purāṇa, 73, 74, 75  
 Viyogini, 5  
 Yadu, 3  
 Yadupati, 70  
 Yadus, 52, 54, 76, 83  
 Yadu-vaṃśa, 50, 54  
 Yama, 51, 56, 79  
 Yamala, tree, 76  
 Yamunā, 77, 78  
 Yaśaḥkarma, 4

**Some wrong readings of the MS. of the Santāna-gopāla as corrected.**

Readings as found in the MS. of the Santāna-gopāla	Readings of this edition	Page	Verse
जदयात्	जह्यां	53	16 (d)
०शीर्यात्	शीर्यात्	53	19 (e)
कण्ठीरवात्	कण्ठीरवान्	53	19 (d)
इत्यूचिपोऽस्य	इत्यूचुपोऽस्य	54	20 (a)
न तनुं	स्वतनुं	57	37 (e)
भोग-भोग	भोग-योगः	58	39 (b)
जायते	शायते	58	39 (d)
क्षणमथत्	क्षणमभूत्	70	5 (c)
अयमहो	अयमहो	71	14 (c)
जघन्य	जघान	74	23 (e)
स्वमोहित	स्वनमोहित	78	54 (a)
निरवधीवधी०	निरवधीरवधी	79	36 (d)
दृष्टान्त	दिष्टान्त	84	47 (c)

**CORRECTIONS**

For	read	p.	
कृत	कारित	16	colophon
"	"	46	"
41, 42, etc.	121, 123, etc.	81f.	





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